MANDOLIN.

FIG. 1. Showing proper position of hands and Mandolin when sitting.

FIG. 2. Proper position when standing.

FIG. 3. Proper position of right hand ready to make the down stroke.

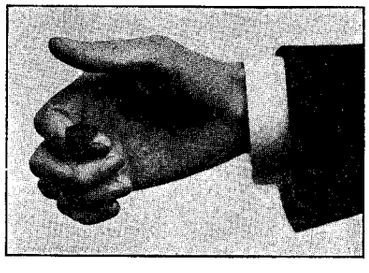

FIG. 4. Showing proper position of placing pick on the first finger.

FIG. 5. Proper position of thumb, pick and fingers.

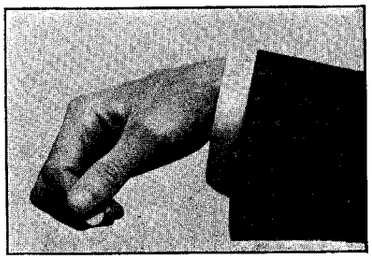

FIG. 6. Proper position of pick and fingers and curve of wrist.

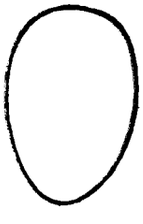

FIG. 7. Proper shape and size of pick.

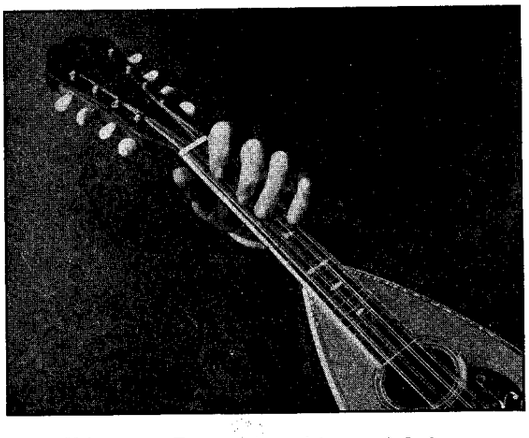

FIG. 8. Proper position of left hand and fingers on the strings.

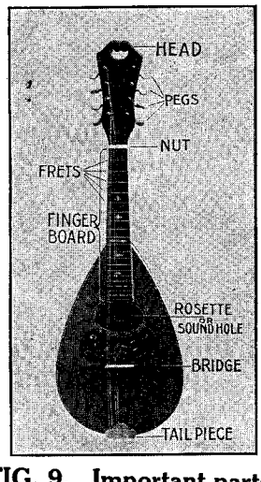

FIG. 9. Important parts of the Mandolin.

FIG. 10. Showing exact curve of wrist of right hand.

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FIRST LESSON—A

The mandolin is about as jolly a string instrument as any one could learn to play. It is not difficult—which makes it very popular—and it is also essentially an instrument for a good time.

In learning to play the mandolin the first thing to be learned is how to hold the instrument, and when this is done, a long step has been taken towards its mastery. Two positions are used in playing this instrument, the same as with the Violin, that is, either standing or sitting.

The proper manner of holding the mandolin in each position is shown in the illustrations. (Figs. 1, 2 and 3.) In either case, it is very important that it be brought well around toward the right side, so that the bass of the neck lays in the center. A careful study of the positions as shown in the illustrations will give a better idea than several pages of written instruction could do. It will be noticed that the left hand and neck of the instrument are elevated considerably more than the body.

It is also very essential that the top of the instrument should be very nearly perpendicular tipping only slightly toward the body of the performer, so that, when looking at the strings, it is possible to see only the G or nearest string, the others being in a direct line with it.

The sitting position is the one most used although for several reasons the standing position is to be preferred for concert and public playing. The same rules apply to the mandolin in this case as to the violin, since in orchestra work it is customary to sit, while for solo work the player always stands, so, for ordinary playing and club work, the sitting position is preferable, although both styles should be cultivated.

If the player is sitting, it is customary, and in fact desirable to cross the right knee over the left, as this makes a better foundation for the instrument to rest upon. If for any reason this is not convenient it is not absolutely essential, but should always be done if possible, as it raises the instrument a little higher. If the body of the instrument is kept well to the right, the "bulge" will be far enough around to assist materially to hold it firmly.

SIGNS OF EXPRESSION

In case one should possess a so-called "flat backed" mandolin, that is, one shaped like a small guitar, or in fact any other shape than the ordinary gourd or pear-shaped instrument, it will be practically impossible to play in the standing position, since the shape of the instrument would not allow it to be held firmly enough. Aside from this, the above instructions apply to both styles. If the mandolin is held as shown in the illustrations, the right hand and arm will naturally take the position as given, that is, there will be an easy curve, the forearm resting on the edge of the instrument, immediately above and touching the tailpiece, and at a point about half way between the elbow and wrist joints.

As will be noticed in the cuts (Figs. 1 and 2), the right wrist is tilted downward somewhat, toward the right. This position is very essential, as will be shown later on. The next thing is the position of the left hand. This is shown very clearly in the cuts (Figs. 1, 2 and 3), but a little further instruction will be necessary.

If the hand be placed on a table with the fingers in the same position as if resting on the keys of a piano and the first finger raised from the knuckle joint, as high as possible as though about to strike a key on a piano, it will be noticed that the fingers form a crook or hollow and it is in this hollow that the neck of the mandolin is placed. It should rest on the inside of the knuckle joint, so that the top of the finger-board covers about half way between the second and the knuckle joints.

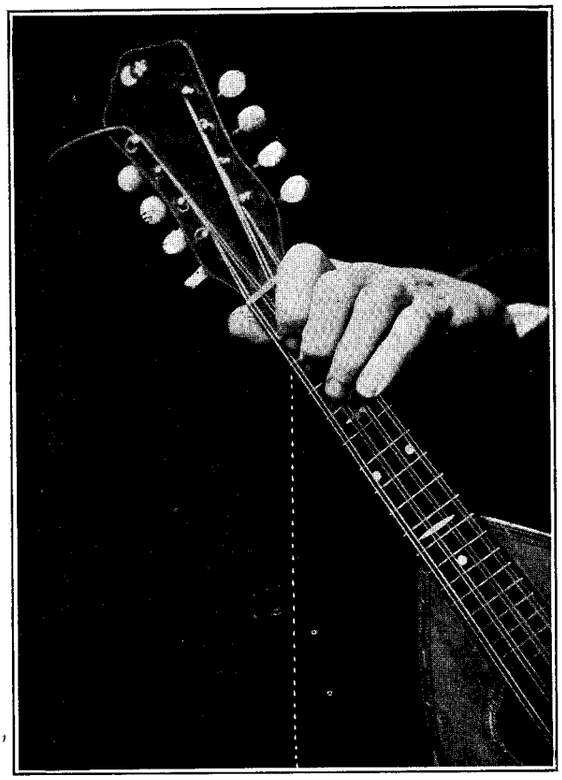
The tip of the thumb will now just about reach the top of the fingerboard, and the neck must always be kept high enough on this finger joint so that scarcely any of the thumb appears above the fingerboard. The weight of this end of the mandolin really rests on this knuckle joint, and the thumb is laid easily against the other side simply as an aid in holding it firmly, because it has to go somewhere. The thumb must never clutch the instrument, and should never be curved, but always held straight, the side near the corner of the nail, and just above the first joint resting against the neck.

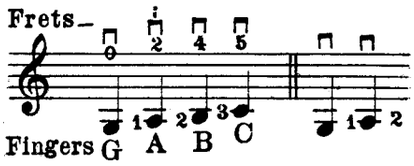
THE PICK

Everything has now been provided for except the pick or plectrum. There is a great variety of picks on the market, but the style which gives the best results from every standpoint is the shape shown in the diagram (Fig. 7). It would be no disadvantage to have it slightly smaller but the general shape should be the same. It is a great mistake to use a sharp pointed pick but for some reason or other, this seems to be the style usually selected by a beginner. Should one possess a pick with a sharp point, it can be shaped with a knife.

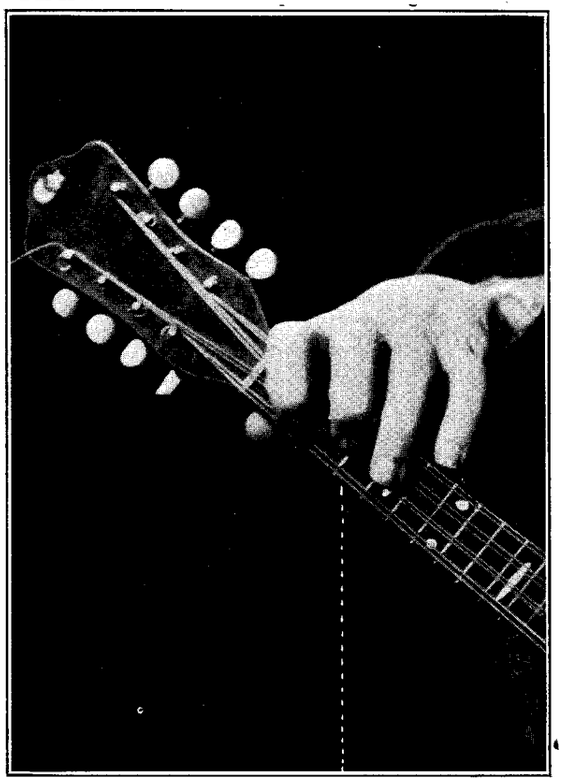
The material can be either tortoise shell, rubber, celluloid or the material known as "Composition." Ordinarily, either of the last two give the best results. The particular brand shown in the diagram is the "Gibson." Other good brands are the "Abt," "Siegel" and "Star," any of which may be obtained from your local dealer. If he does not carry them, we will supply them at cents each.

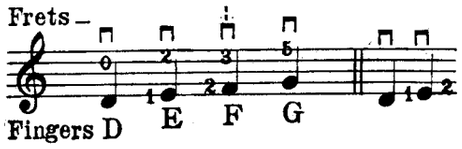
PROPER POSITION FOR LEFT HAND FINGERS



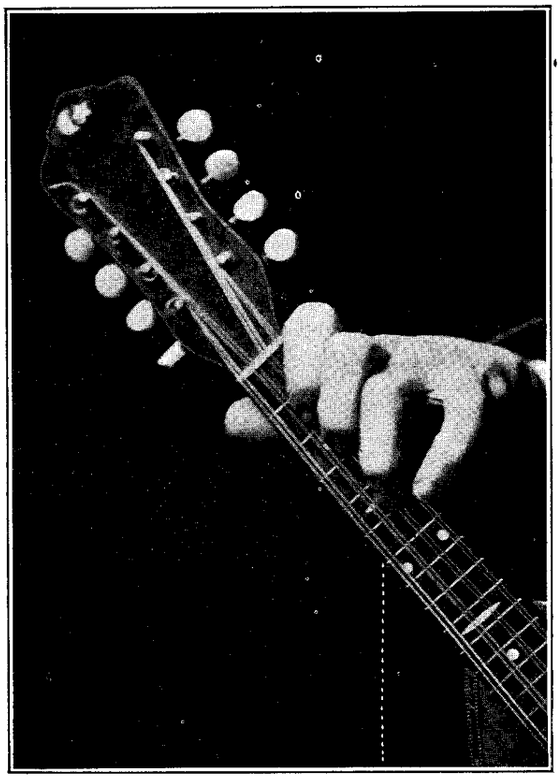


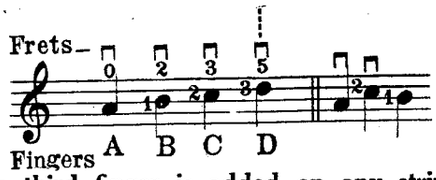
This picture shows the proper position of the first finger on any string. Notice also the notes that are ordinarily played on the G-String.



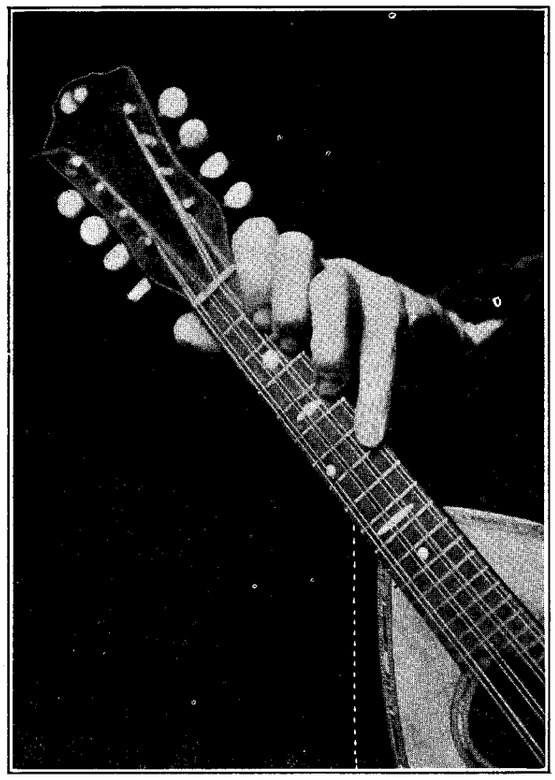


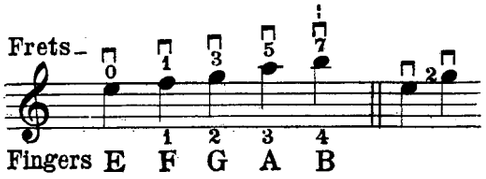
This illustration gives the position of the second finger on any string. The first also remains down. Learn the D-String notes.





The third finger is added on any string as above. This cut shows the A-String notes as played in the first position.





The fourth finger is less often used, but when it is called for, never slight it. The correct position is as above. Study the E-String notes as given.

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The illustration (Fig. 4) shows the proper curve of the first finger and the manner of placing pick on the finger. You will see that the finger is hooked like the letter "J," the pick being placed point outward across the first joint.

The ball of the thumb is brought down, so the thumb points diagonally across the pick. It is very essential that the first joint be kept straight, or rather bent slightly inwards, never outwards. This is shown in figures five and six, also the proper curve and "hang" of the wrist (Fig. 6). The pick must never be held tightly, at least any more than is necessary to keep it from slipping away.

Now that the mandolin is in the proper position the left hand elevated and the right wrist properly curved, the next thing is to learn how to strike the strings. It will be noticed that nothing has been said about tuning the instrument. This will be taken up in detail later but for the present all that is necessary is to have the two strings forming the pair tuned in unison, that is both sounding exactly the same note, for each pair of strings is always struck, and considered as one string, therefore when directions are given to strike a certain string, it will be understood that the pair of strings is meant.

If there is a difference in the pitch of the two strings one of them should be raised or lowered, or in other words, tightened or loosened until it sounds exactly like the other one, so that when both are struck together, only one pitch or sound is heard. If a string needs to be raised in pitch it must be tightened and vice versa. Now that the strings themselves are in tune though not necessarily the mandolin itself as a whole, everything is ready to make the first stroke.

This is done by first raising the hand exactly as shown in Fig. 3 and not changing the position of the forearm in the least. The hand should be raised or rather rolled inward and outward as far as convenient usually to a height of from two to three inches and then suddenly dropped onto the string with a little flop or jerk, that is a very quick motion.

The names of the strings, beginning with the first or smallest which is the one farthest from the performer, are E-A-D-G, the G, or fourth string, being the bass or large string. The hand and pick should now drop with considerable force, slipping quickly across this fourth string, which of course it makes sound, the pick itself dropping down between that and the third string, and resting firmly against the third.

At the same time that the pick is resting against the next string, the second, third and fourth fingers are resting on other strings, the little finger, and possibly the third, reaching over far enough to rest on top of the mandolin itself. This position which the hand is in after the stroke is made is shown in the illustrations (Fig. Nos. 1 & 2), and the hand must stay in this position until it is time to make another stroke.

DOWN STROKE

The stroke just taken is called the down stroke, because the hand and pick actually drop down toward the strings, rather than straight across and exactly parallel to the top of the instrument. It is very important that this particular angle be preserved and that the pick starts from the point shown in Fig. No. 3, so that it can land firmly against the next string since otherwise several strings might accidentally be struck, when only one is desired. This down stroke should now be practised on all the strings, following all directions carefully.

Of course it is necessary to drop the hand a little for each new string going from the fourth to the first, and when the first string is reached, since there is no string left for the pick to rest against, the last three fingers must come down firmly on the top of the instrument, stopping the hand before the pick strikes the instrument. The proper curve and position of the fingers is shown in Fig. Nos. 1 & 4. Therefore, when playing on this string, the pick is suspended in mid-air about half way between the string and the top of the instrument, while the fingers are resting firmly on the top.

After the down stroke has been thoroughly practiced on all the strings, the up stroke may be tried. It may be taken as an ironclad rule (which may, however, be broken later on) that the up stroke always follows the down, that is, must never be used unless a down stroke has immediately preceded it. Therefore, always start with the down stroke, after which the pick rests against the next string until the up stroke, which is made by bringing the hand back to the position shown in Fig. No. 3, the pick touching the inside or lower string only. In the interval between down and up strokes, the hand and pick remain perfectly quiet, and the same holds good in the interval between the up and down strokes, the hand holding the position shown in the cut (Fig. No. 3).

For this lesson the down and up stroke should be thoroughly practised on all the strings, not too fast however, and great care must be taken that the position of the instrument, hands and pick is exactly as directed and as shown in the illustrations. The left hand is not to be used at all this time, except to support the mandolin. Fig. No. 9 shows parts of the mandolin.

It is well to practise systematically, that is, to have a certain hour or hours and keep the same time every day. At least 30 minutes practise must be done every day, as it is impossible to make up for time which is lost.

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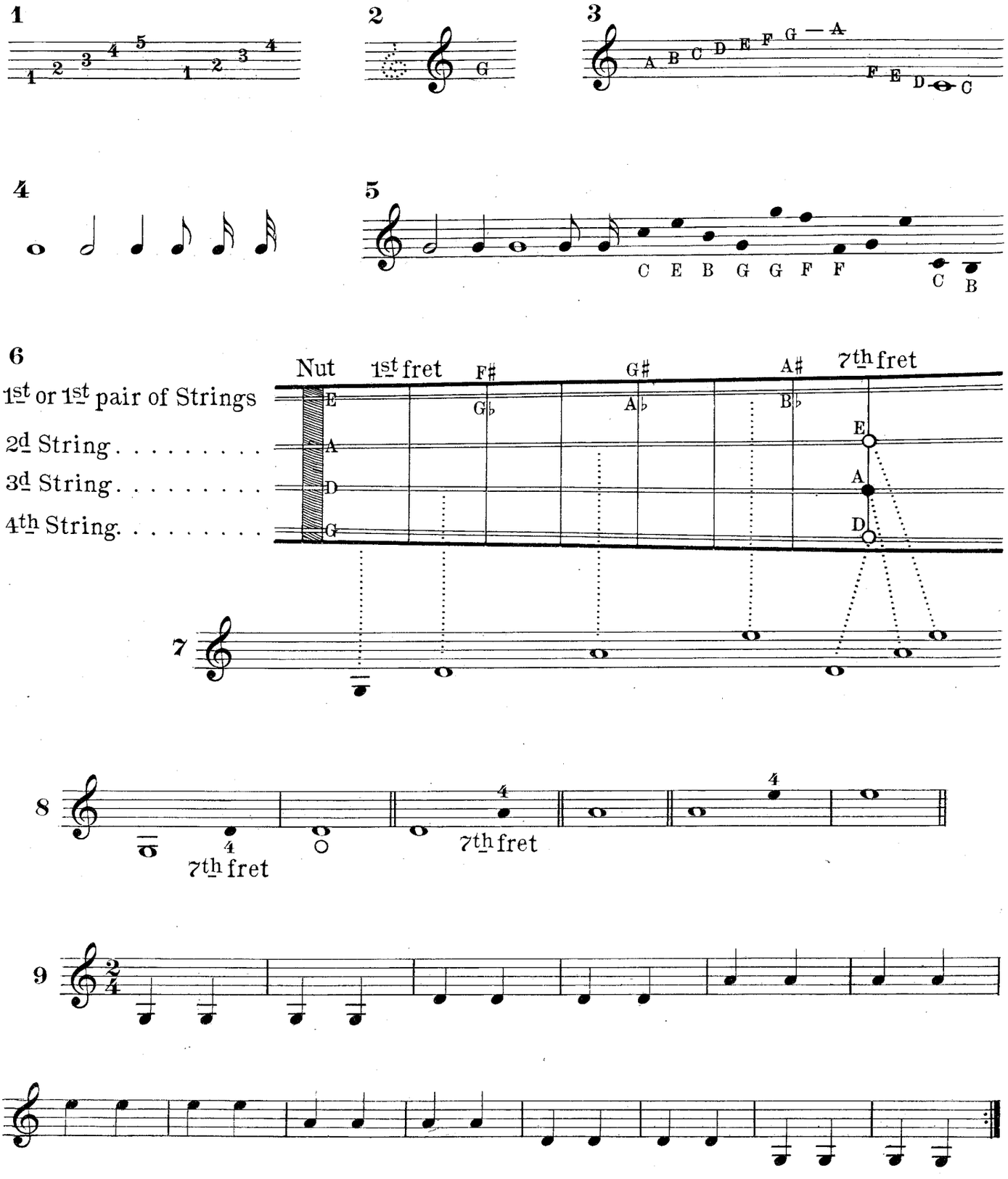
TUNING



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MANDOLIN—LESSON 1B

TUNING

Study this without any hurry and bear in mind that what you have to consider for the present is the line or space upon which a note is printed. To be able to "tell" a note, to know its name, they are written on paper covered with groups of five lines. These are called the musical staff. The lowest one is, of course, the first. Notes are also placed between lines; the "space." See Ex. No. 1.

The lines and spaces receive names by placing a sign at the beginning, which is called a clef. This word signifies "Key" in English. You see by the first illustrations that part which encircles the line (which is the most important part), and the second illustration shows how it looks when completed.

This clef was originally a letter "G," but afterwards changed to its present shape, which is still a "G" in the language of Music, and gives the name of "G" to the second line, and every note placed or printed on the second line is "G." See Ex. No. 2.

For all the notes that can be played or printed, seven names only are used. The first seven letters of the alphabet:—A-B-C-D-E-F-G. You must read them as if written upward or downward. Learn to say them backward easily. This is illustrated on the sheet. When you arrive at G, the next higher note is A again. The seven notes repeat themselves several times like the days of the week. See Ex. No. 3.

Notes are rings or ovals, ovals with a stem (turned up or down, which is of no importance at present), black spots or dots with stem, with stem and one hook or more, when several notes with hooks follow each other eighth notes or shorter and ones, the stems are connected by thick bars as shown in illustration. See Ex. 4.

WRITING EXERCISE

Place the clef first at the beginning of the staff. Without a clef the lines and spaces have no names, nor the notes written upon them. Then you may simply write dots on the lines and spaces like the two F's which are given as an example. Then write their names below, and send them to us for inspection. See Ex. No. 5.

There are several ways of getting the pitch of the different strings, perhaps the easiest and most common being to tune each string to its relative note on the piano or organ, since nearly every one who studies the mandolin has access to one or the other of these instruments. Then there is also a tuning pipe which gives the proper note for each string, and which it is well to have especially if one cannot have access to a piano.

This little pipe may be obtained from us for 75c.

However, the best and quickest way to get it in tune is to first tune the G, fourth string, to G on the piano or organ (first G below middle C), or to this note on any instrument, or the tuning pipe mentioned above, and then to get the next higher string, D, by stopping the G string at the seventh fret.

This fret as you will learn later, gives the note D, therefore the open D string (third) must be made to sound exactly like it. When you have made the pair of D's sound exactly like the D on the G string, the same process must be repeated with the A string, the seventh fret on the D string (when it is tuned with the G) giving the note A, to which the second string must be tuned.

After A is tuned to the D, the same process is repeated with the E string, this being tuned to the seventh fret of the A string, or a fifth higher. The best way to tune the pair of strings is to first tune the inside one, that is the one nearest the lower strings, then tune the other to this first one, instead of trying to tune them both to the other string. The final result will of course be the same but the process is easier. In Ex. No. 7 on the accompanying sheet, you are shown how the notes G to which the fourth string is tuned, looks in print.

Once you have learned how to hold your instrument, and the pick, and how to tune the mandolin, you are well started on the study of it.

THE THREE ESSENTIALS

In reality, you now have only three things to learn.

It will take a little concentrated study to fix them firmly in your mind, but if you will devote honest attention to these three things instead of putting off memorizing them, you will be a complete master of the mandolin in a surprisingly short time.

These three things are:

First—to learn the position of the notes on the staff.
Second—to learn the position of the notes on the mandolin.
Third—to learn how to keep time.

With these things mastered, you can organize and play in a Mandolin Club and have a lot of good times.

Watch for the interesting instruction on notes in next week's lesson.

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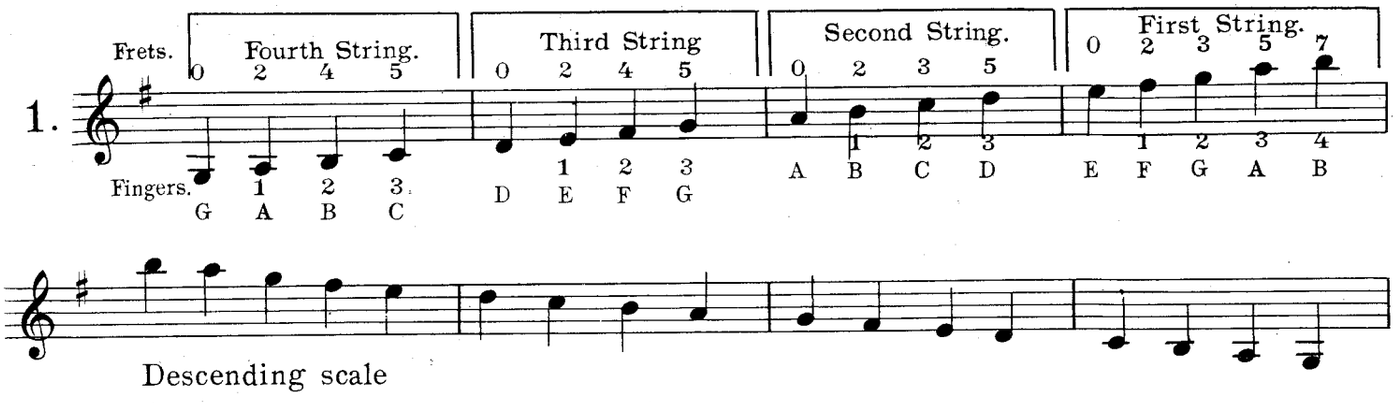
Scale of G.

MYRON A. BICKFORD.

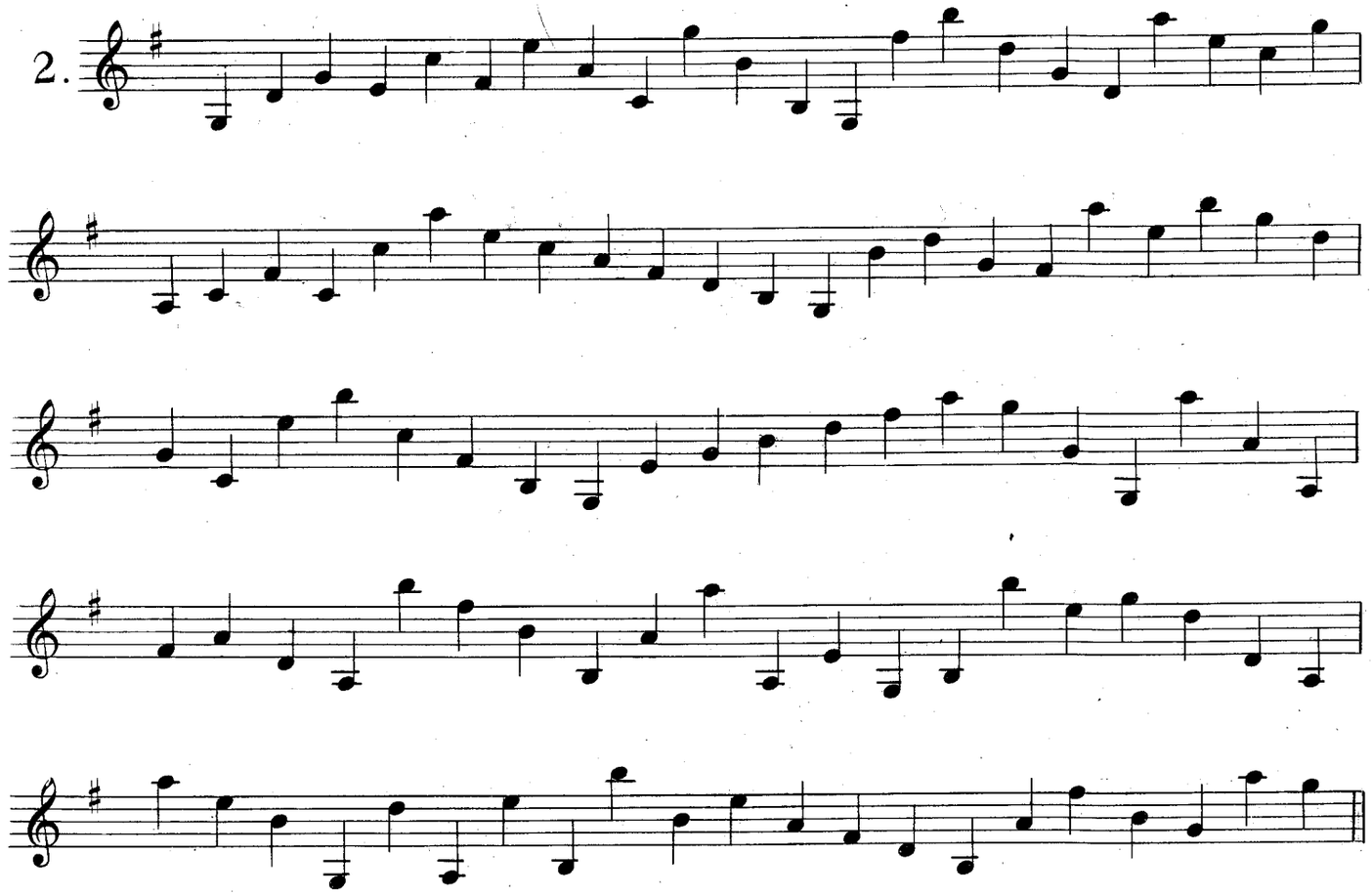


Play the second line without referring to the first if possible. If necessary, of course any note may be looked up.

The letters themselves must be memorized, as well as their places on the mandolin. The "o" over the firstnote in each measure means "open string."

Exercise For Learning The Notes.

These should be played with down strokes and named aloud.



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MANDOLIN—LESSON 2

SCALE OF G

Each instrument has its own particular key, that is the key which by its tuning is the easiest in which to play. On the piano it is the natural key or key of C, which has neither sharps nor flats in the signature. Some of the horns and wood-wind instruments are based on the flat keys as B flat and E flat. The violin is an instrument tuned in the key of G, and so is the mandolin, for fingering on the strings of the mandolin is identical with that of the violin.

Originally music was written for the voice. It was mostly church music, chants, hymns, etc. These were written in the natural key but because it was difficult to sing all in this key, some of them running up too high and others too low, new keys were developed. One of the first of these was the key of G, which in the science of harmony is closely related to the natural key.

In this week's lesson you will see a little sign on the top line of each staff, which we call a sharp. The way this sign was originally written in the old music it looked very much like a double ff, and since F was the first note to which it was attached, we are led to believe that this was originally called double ff, instead of F#.

The accompanying sheet gives the scale of G, which is the easiest to play on the mandolin, and is therefore given first. It will be noticed that there are five lines employed in writing music, and these, taken together are called the staff.

Each line and space between the line is used to represent certain notes or sounds, and the lines and spaces are numbered from bottom up, the first line being named E, the first space F, the second line G, and so on to the top. When it is necessary to use notes that are higher or lower than those represented by the five lines, short lines called ledger lines are added as needed, as in the case with the first few notes in the accompanying scale.

THE SHARP SIGN

The character at the beginning of the staff or line, as it is frequently called, is known as the clef sign. It is called either the violin, treble or G clef, and fixes the letter G on the second line, as stated above. The second sign placed on the fifth line of the staff is a sharp, and means that all the F's sound a half step higher than would be the case if the sharp were not there. This scale is called the G scale because it begins on the G, and because the succession of steps and half steps, which will be more thoroughly explained later on, is such that it sounds complete when another G has been reached.

You will notice that the first note, which is G requires two short lines below the regular staff to represent it, and as it is just below the second of the lines, it is said to be on the "third space below." It is not necessary to say "below the staff," as this is understood. This G is found on the mandolin on the fourth string, and since this is the lowest note that can be found on this instrument, of course it will not be necessary to learn the notes which could be made lower on the staff. Other instruments, such as the guitar and piano, can make notes which are much lower, and for these it is necessary to add more lines, and in the case of the piano, to use another clef for the low notes.

OPEN STRING

A string is called "open" when none of the left hand fingers are used. The second note in the scale, which is A, is made on the same string (the fourth) at the second fret.

Fig. 9 in the illustrations sent with the first lesson shows the different parts of the instrument, and should be carefully studied. You will see by the cut that the frets are the small wires crossing the finger-board. When we say "at the second fret," it means that the finger, the first in this case, must press the string down very tightly close to the fret, that is, so that the finger just touches the fret, but does not come down on it. This finger is on the left string and the third note, B, is made in the same manner at the fourth fret, the fourth note, C, coming at the fifth fret.

After having played the first four notes, which all come on the fourth string, the fingers are all lifted at the same time and the same process repeated on the third or D string. The figures above the notes tell what frets to use, while those beneath tell what fingers to place on the string. The bars placed after each four notes simply indicate (for the present) that another string is to be taken.

For this lesson these notes and their places on the mandolin should be thoroughly learned, a down stroke being used for each note.

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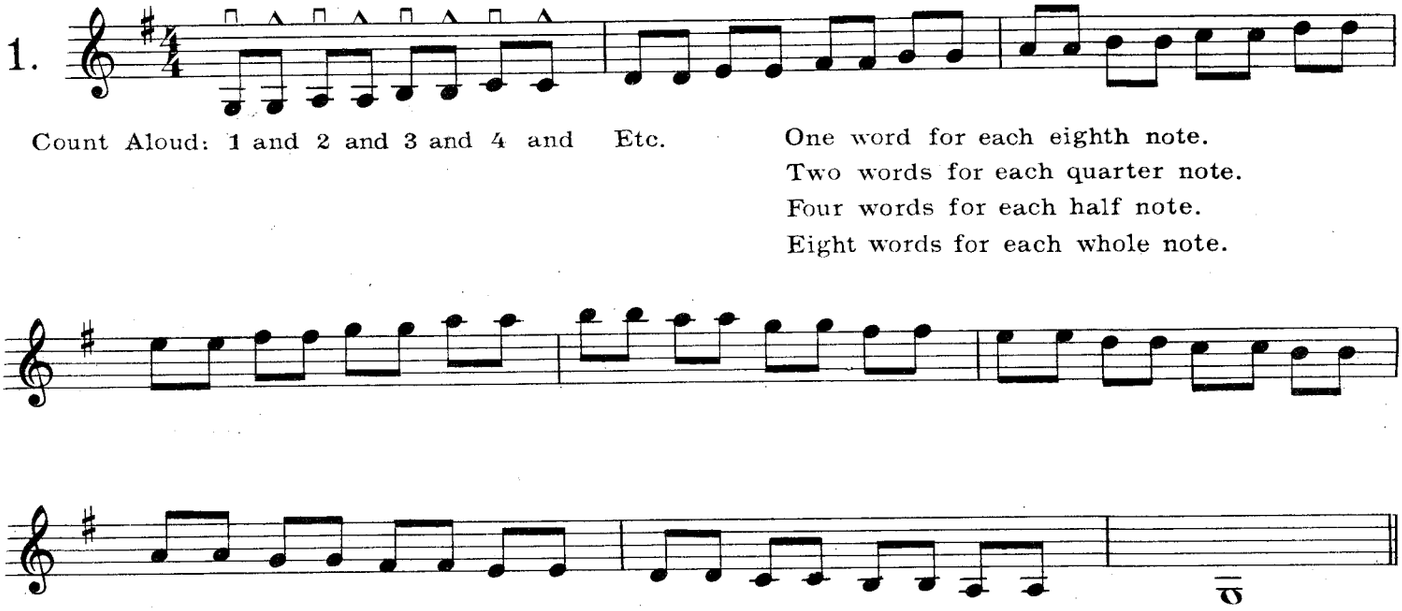
Eighth Notes.

MYRON A. BICKFORD.

⊓ = Down stroke.
∧ = Up stroke.

Simili. *Continue in the same manner.*

1.

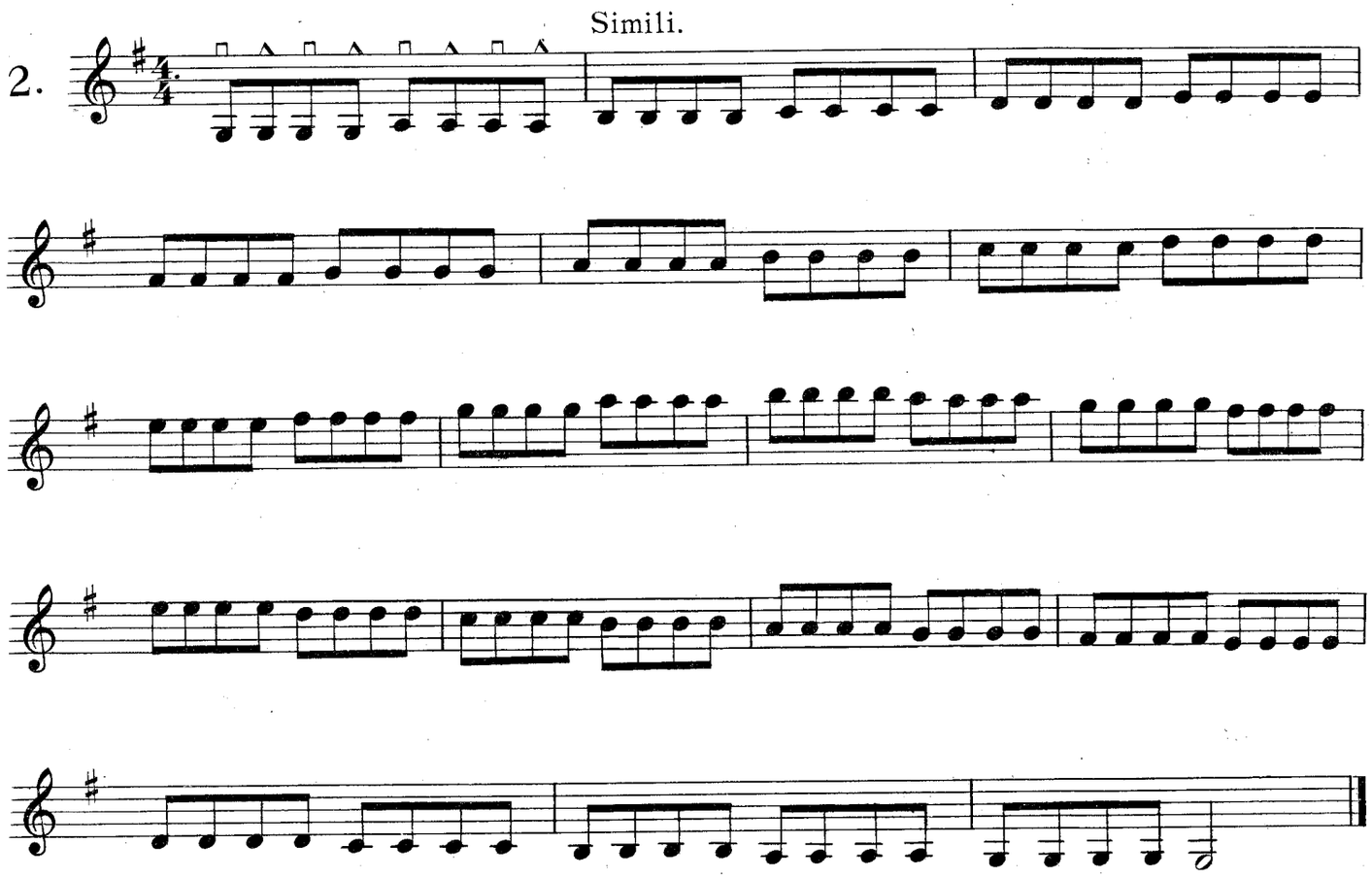


Count Aloud: 1 and 2 and 3 and 4 and Etc.

One word for each eighth note.
Two words for each quarter note.
Four words for each half note.
Eight words for each whole note.

Simili.

2.



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MANDOLIN—Lesson No. 3

EIGHTH NOTES

Before playing the lesson sent this time, you had better go over the scale which you had for the last lesson again, this time with me so that we may be sure of all positions and little points.

We learned that the first note was G, and that it was found on the open fourth string. Now before playing this note be sure that the mandolin is held exactly as shown in Fig. No. 1, and explained in first lesson, also that it is in good tune. The right hand is raised to the position shown in Fig. No. 3 staying there just an instant before it goes down on the string.

Now drop it with quite a little force yet holding the pick very loosely and let the pick strike firmly against the D string, remaining there until the hand is raised for the next stroke. Watch the pick very carefully to see that it stays in the right position between the thumb and finger as shown in Fig. Nos. 4-5. Take plenty of time between the notes but make them as even and regular as possible just like the tick of a clock. Fig. No. 8 shows exactly how the left hand and fingers look when the third finger is making G at the fifth fret on the D string and should be carefully studied.

You will notice that the first and second fingers are in their proper places on the second and fourth fret where they must remain until all three can be lifted at the same time, that is when you are through with this string. It is very important that the pick be left resting against the next string until the very instant it is needed for a new note. Then it must be raised to the same position as at first and dropped for the next note.

USE DOWN STROKES ONLY

Remember that the notes in this lesson are all taken with down strokes. In playing the five notes which come on the E string the fingers should be left on their respective notes the same as on the other strings, so that when playing down the scale the four notes are already made, it being only necessary to lift each finger as its note is finished and the new one taken.

In descending, after five notes on the first string are finished, it is only necessary to place the finger needed on the A string, fifth fret, which is the third. While this note is being played, the second finger should be gotten all ready for its note, and placed on the string just a trifle before the third is lifted, the same applying to the other fingers, as well as the other strings. So it will be noticed that the fingers are left on the strings only when playing the ascending scale. It is to be hoped that by this time the letters and their places on the mandolin are all memorized, so that any individual note, if seen standing alone could be instantly recognized and placed.

RHYTHM, MELODY, AND HARMONY

Music is composed of three parts, rhythm, melody and harmony. We give them in that order, not because of their relative importance, but because it was in this order that they were developed. The first thing that in any way approached music, was beating on a hollow log, or possibly merely banging together two sticks. This was done though, not his or miss, but at regular intervals, and the recurrence of sound in this way is the basis of rhythm.

Rhythm is seen everywhere in Nature, so it's only natural that rhythm is the first thing man learned to express in music. The Seasons come at regular intervals. Light and darkness follow each other with regularity. The plants bud and blossom, sow their seeds and die down again with regularity. The functions of all life are recurring in nature. A man's heart beats at regular intervals. He eats at regular intervals and he sleeps at regular intervals. Thus rhythm was born.

Music has developed independently in many different parts of the earth, but in every instance some form of the drum, the original instrument of rhythm has been the first to appear.

For to-day's lesson, there are several new things. First in the "time signature" as the figures before the first note are called. Then it will be noticed that the notes are written in pairs, that is two G's, two A's, etc., and that the stems of the notes are connected by a short bar. This makes them "eighth notes," but these and the time signature will be explained a little later. Then there are signs over the notes, which, as it says above the staff mean down and up strokes.

You will notice that this is really nothing but the regular G scale which you had in the last lesson, only that each note is played twice, and both down and up strokes are to be used. As the signs indicate, the first note is played with a down stroke and the next with an up stroke, and is kept up all through. Then in Ex. No. 2, we have the same scale again, only with four of each note instead of two.

The picking is just the same, first a down, then an up stroke and these must be done in the same manner as in the first lesson.

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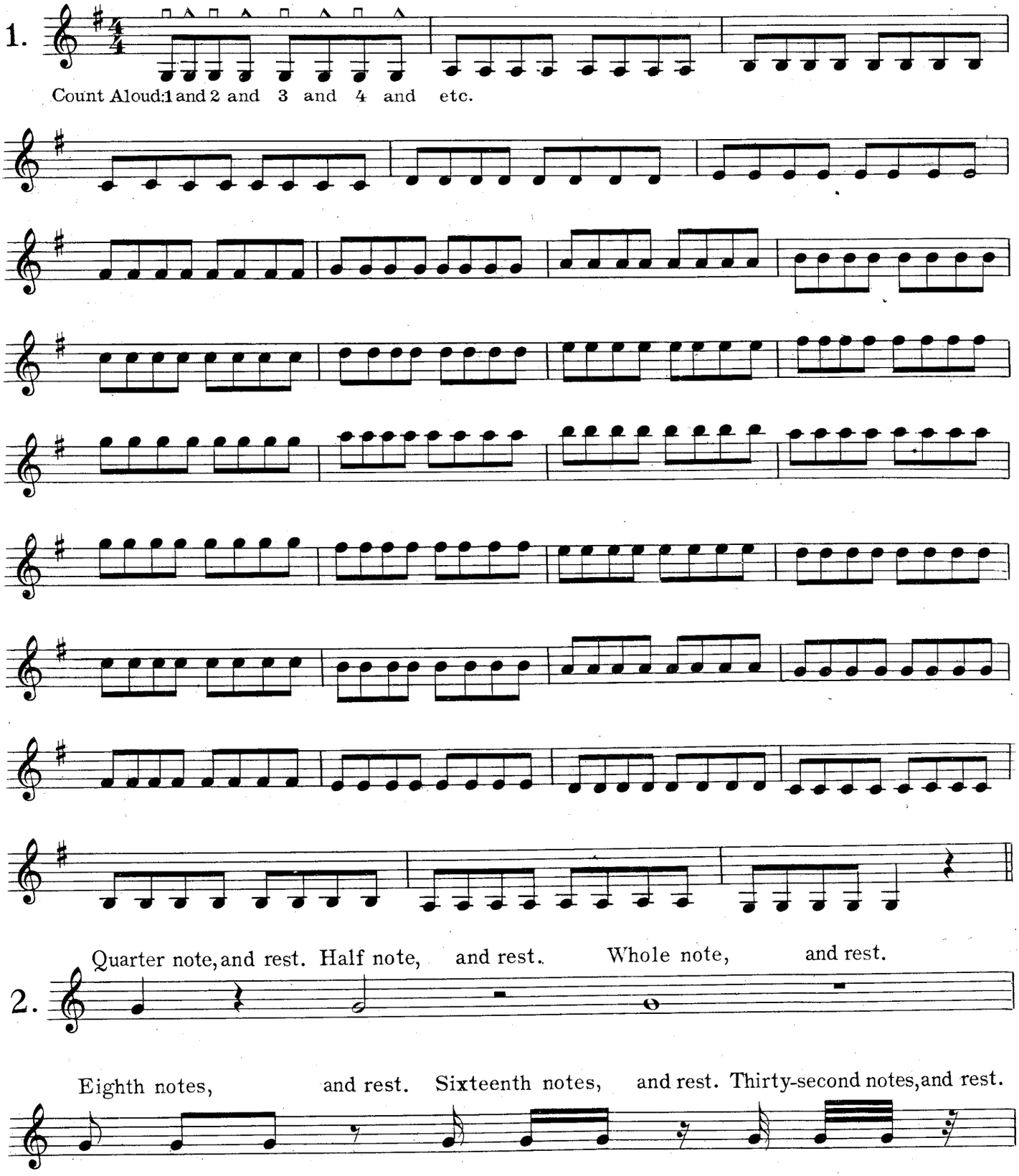
First Principles of Tremolo.

MYRON A. BICKFORD.



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U. S. SCHOOL OF MUSIC

MANDOLIN—LESSON No. 4

FIRST PRINCIPLES OF TREMOLO

When one plays a horn of any kind, the tone continues as long as the blast of vibrating air is maintained. In playing the piano, the string once set in vibration will continue to sound for some little time. On an organ, as long as the key is held down the tone is held.

With the mandolin, however, a little different method is necessary to maintain the tone over any appreciable period of time. This is done by striking the note over and over rapidly. This week's lesson shows the notes as they are actually played; that is, a note is shown for each stroke of the pick. Later on you will be taught the principle of using the tremolo, as this is called when the music merely shows a long note on which the tone would die out too soon were you to pluck the string but once.

The first part of this lesson is really a continuation of the last one only now we have eight G's, etc. This exercise is played just like the last one, with first a down, then an up stroke.

Of course by this time it will not be necessary to refer to the first scale to find any of the letters, at least, they should all be memorized before this. Be sure to make the strokes very even, just as regular as the swing of a pendulum. This exercise, the first in this lesson, should be played a little faster than the others have been, that is, you should try to increase the speed of the down and up strokes, for eventually this hand must move very rapidly, to make what is called the "tremolo."

However, don't go any faster than you can conveniently, and follow every direction that has been given, such as raising the pick very high before striking, allowing it to remain firmly against the next string between the strokes and tipping the hand far enough to the right so that the fingers strike the top of the instrument every time.

These things are all very important and must be looked after very carefully if you ever expect to play the instrument properly. It may happen that you will have some friend or acquaintance who plays the mandolin, as you think, very well, yet who does not hold the hands as you have been told to do, but do not let this influence you in the least, for this is the correct way, and if you follow all the directions carefully you will soon be able to outstrip your friends in every particular. The method you are now learning is the one used by all the greatest professional players in the world, and you can be perfectly sure that you will not have anything to unlearn later on.

We must now take up a new subject—that of time or rhythm. This is not a serious matter as far as the learning of it goes, but it is a very serious matter indeed if it is not carefully watched and attended to in playing. The notes in Ex. No. 2 are not intended to be played, but are simply to show the different values of the notes, "counts" or "beats."

The first note is a quarter note, and this is usually considered as the unit, or "beat" note. It originally lasts one "beat," or in other words, about one second. The next character is a quarter rest, and has the same value as the note, only in silence instead of sound. Next we have the half note and half rest. This note, as the name would indicate, is twice as long as the quarter, and consequently lasts two beats or seconds, while the whole note is twice as long as the half, and lasts four beats.

Next we have an eighth note, which, like an eighth of a dollar, is worth only half as much as a quarter, or in other words, it takes two of them to equal a quarter in value, so of course each one can only be held half as long. The first of the three eighth notes shows how the stem is made when a single note is used, the other two showing how the stems are connected when there are two or more of them to be written.

You will now notice that most of the exercises have been written in eighth notes. The sixteenth notes are only half as long as the eighths, while the thirty-seconds are only half as long as the sixteenths. Thus, if a whole note were to be represented by smaller, or shorter notes, it would require two halves, four quarters, eight eighths, sixteen sixteenths or thirty-two thirty-seconds to equal it in value. Of course all the other rests correspond to the notes of the same name, the same as the quarter rest.

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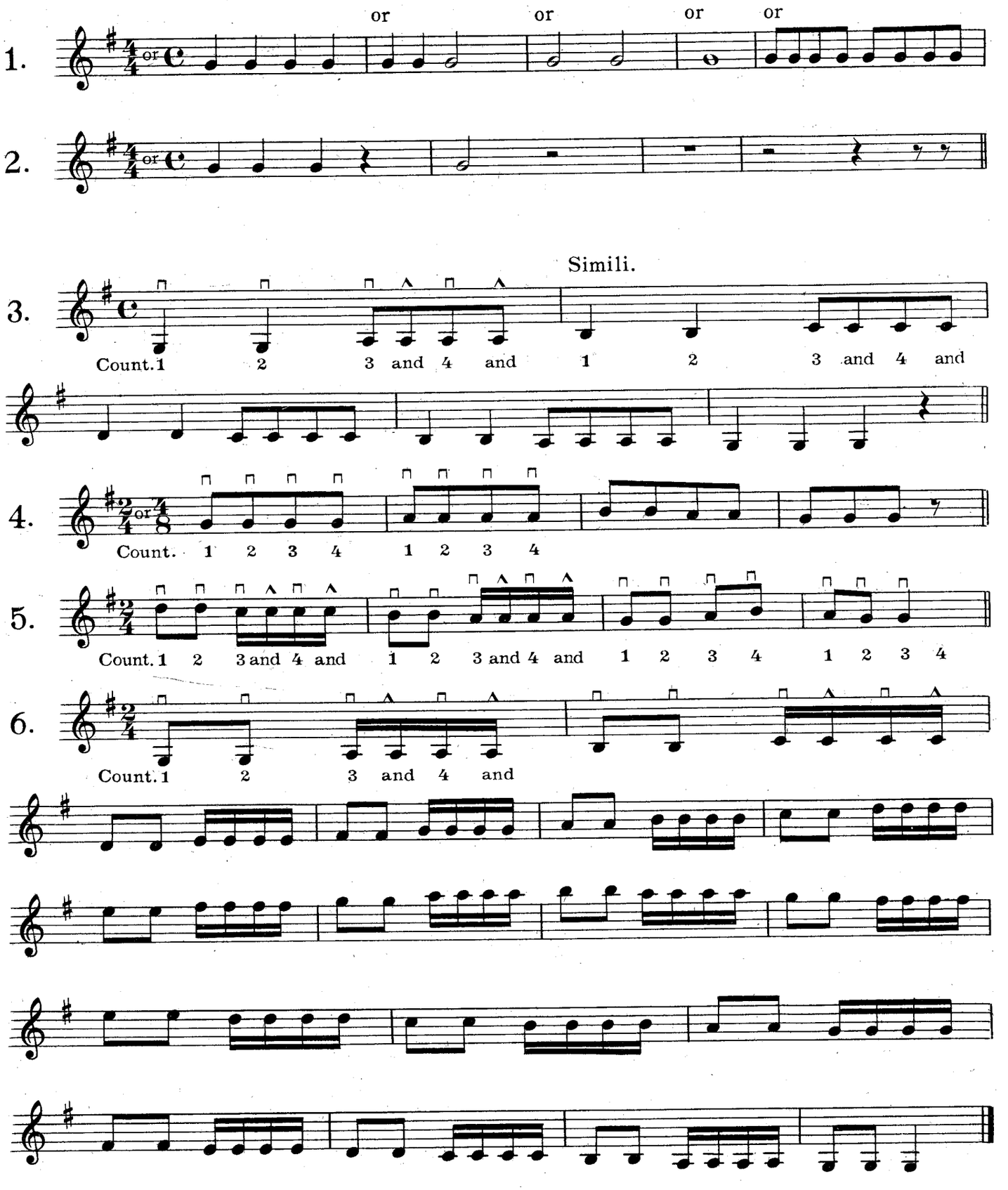
Time Values of Notes and Rests.

MYRON A. BICKFORD.



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U. S. SCHOOL OF MUSIC

MANDOLIN—LESSON No. 5

TIME VALUES OF NOTES AND RESTS

Music is made up of Melody, Rhythm and Harmony.

This week, we are going to begin one of these fundamentals—Rhythm—only instead of considering it as a whole, we are going to be like Napoleon, and take it a little section at a time.

The secret of all successful conquest lies in taking a little bit at a time so as to be sure that we can master that little bit. Then we can go on and take a little more territory. In that way, it is only a short time before we make a very creditable showing.

Time and Rhythm are not the same thing. But Time is the underlying basis of Rhythm. Just as the vast sands of the seaside and deserts are made up of little grains, so the beautiful groundwork of Rhythm is made up of the grains of "Time." When we understand Time, we will be ready to start building up Rhythms.

The first two exercises in this lesson are not intended to be played, but are to show how a measure may be filled by different note values. These time values must be measured by counting aloud. What we call a "measure" is really a group of a certain number of beats or pulses, the number varying according to the figures placed at the beginning.

The perpendicular lines crossing the staff are bars and serve to show the division of the measure, so that we usually speak of a measure as the distance or space between two bars.

The double bar, placed at the end of the exercise, will always be found at the end of a piece, also at the end of a "strain" (usually sixteen measures), and while it often shows that the end of a regular measure has been reached, yet it does not necessarily do so, as will be seen later on. The single bar, however, always shows that the required number of beats has been used.

The figures 4/4 indicate the rhythm or time of the exercise, and are defined exactly like the common fraction in arithmetic. You will remember that the numerator, or upper figure tells how many, while the denominator, or lower figure tells what kind. Therefore, the upper four tells you that there are to be four beats in the measure, while the lower four tells you that each beat is the value of a fourth or quarter note.

COMMON TIME

The letter C, meaning common time, is often used instead of the figures 4/4, and means the same thing. By glancing through the first exercise it will be seen that a measure of 4/4 time may be filled up by four quarter notes, two quarters and a half, two halves, one whole, or eight eighth notes, and this does not any where near exhaust the combinations. So long as the combined value of the notes equals one whole note, or four quarters, the measure is complete.

Ex. No. 2 simply shows that the measures may be filled by rests the same as notes. The third exercise is to be played and counted. The principal thing to watch in the counting is that the 1-2-3-4 is kept regular, exactly like the tick of a clock, and at the rate of one to a second.

The first two beats are easy, and all that is necessary on the third and fourth is to bring in the second eighth note of the beat which is counted with the word "and," quickly enough so that the next beat is not delayed a particle. Playing two notes to one beat is exactly like speaking a word with two syllables—each syllable is spoken just twice as fast as if there were only one.

It will be noticed that there is a down stroke of the pick for every beat, the up strokes only being used on the word "and," which is the last half, or "second syllable" of the beat. This is a hard and fast rule, and must never be broken, at least for a long time.

In the next exercise we have a different time signature, but the meaning of the figures is the same, that is, the figure 2 tells that there are two beats, and the figure 4 that each beat is a quarter note. If you will return to your arithmetic for a moment, you will remember that, since two fourths of a thing would be just one half of it, four eighths of it would be exactly the same, therefore, for certain reasons which will be explained later, we will consider 2/4 time as 4/8 time, which means that there are to be four eighth notes, or their equivalent, in each measure. In other words, we are taking the eighth note as the unit, or "beat" note, so according to rule given above, each note has a down stroke, no up strokes being used unless there are sixteenth notes.

In the fifth and sixth exercises, the picking will be exactly like that in the third, and the beats should be at the same rate, even though they are eighth notes. Look out for something interesting in the next lesson.

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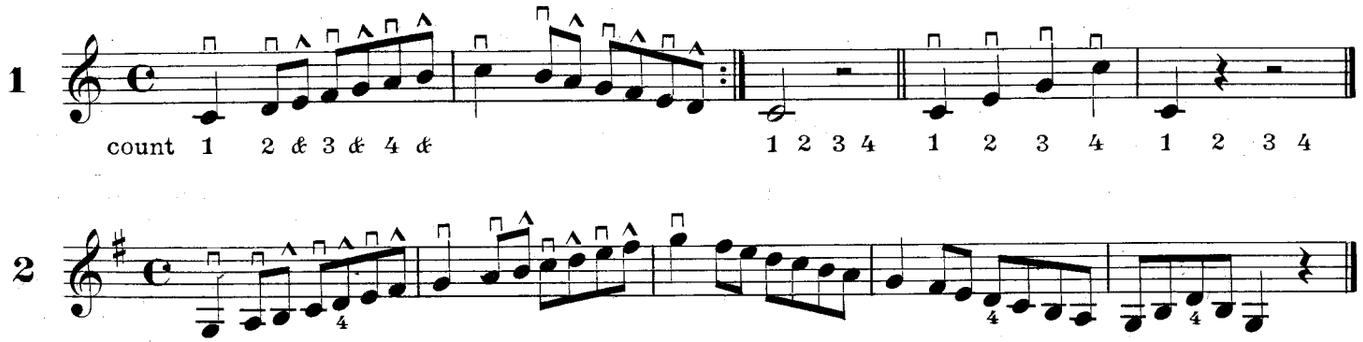
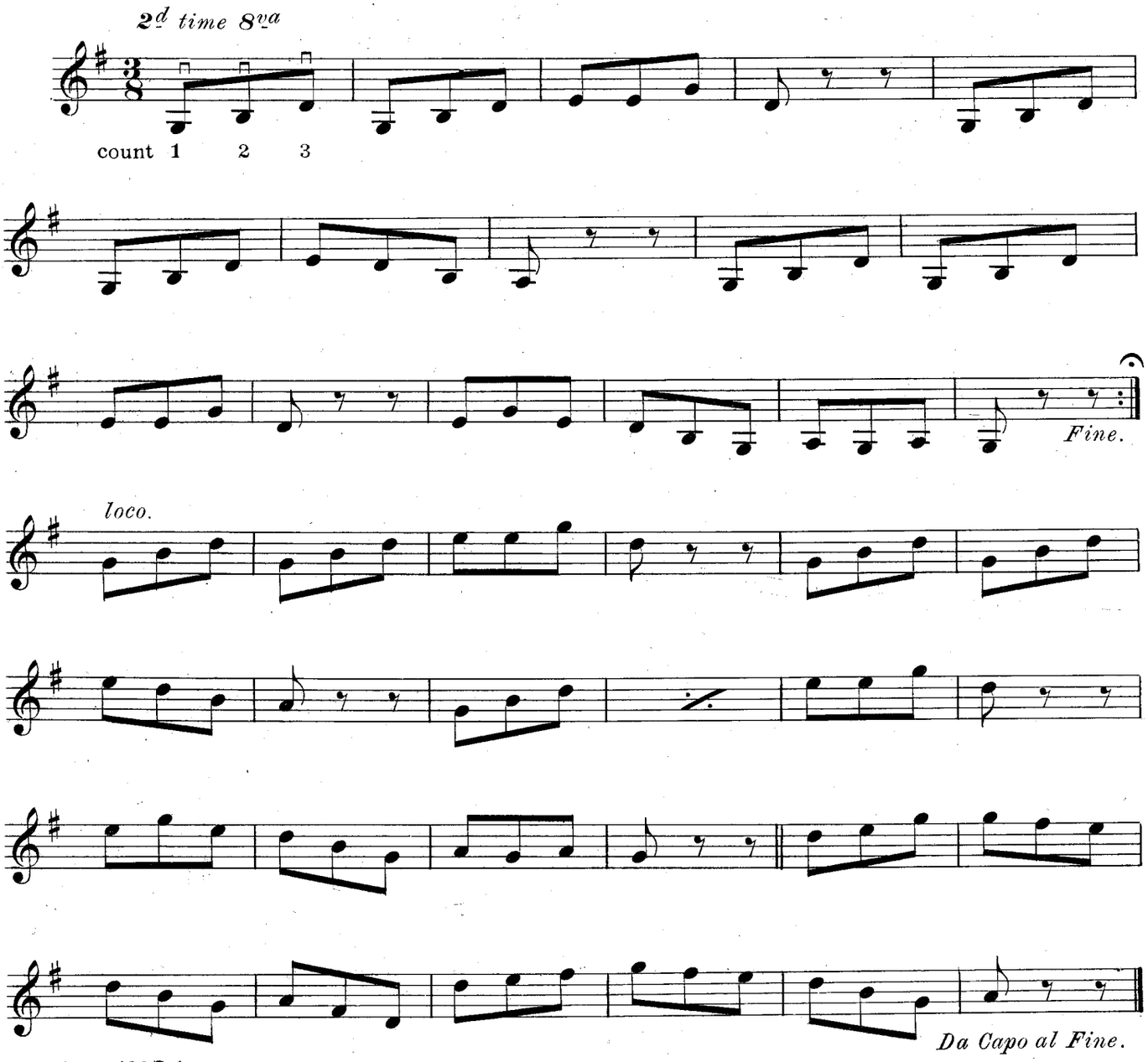
Scales and Melody.



CHEERFULNESS.



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MANDOLIN—LESSON No. 6

SCALES AND MELODY

I wonder if you have already noticed the fundamental peculiarity of scales? It is the fact that the distance between the third and fourth notes of the scale is only a single fret. This is true also of the difference between the seventh and eighth tones. All of the rest of the way there is a distance of two frets between the succeeding degrees of the scale.

Regardless of what note you choose as the basis or key note of a scale, this arrangement holds good except in the special forms called the minor scales. The regular form is known as the major scale. In taking up the scale in the first exercise, you will notice first that there is no sharp mark on the F line of the staff and that in order to keep these intervals right as explained above, you will have to put the finger one fret further back for F than you did in the key of G. If you fail to do this your ear will immediately tell you that there is something wrong, because the melody of the scale would not follow that of the key of G with which you are already familiar.

The first exercise in this lesson is the scale of C, so called because it employs all the letters in regular order from one C to the next higher. You should be careful to follow the picking just as it is marked. The second number is the G scale, each scale being named from the starting note. In this one the fourth finger has to be used three times, otherwise the picking will not come out even.

These scales are both written in common or 4/4 time, which means that every quarter note gets one beat, or count, while it takes two eighth notes to make a beat, which means that they must be played just twice as fast as the quarters. The best way to count these scales is 1-&-2-&-3-&-4-&, *as marked on the music.*

The sharp placed on the fifth line of the second exercise is called the signature, and means that it is the scale of G, since in this scale it is necessary to sharp all the F's in order to make it sound right. This scale is the same as the first scale you learned, only that the picking is different.

CHEERFULNESS

In "Cheerfulness" you have to count three eighth notes to a measure, and of course the eighth rests have same value as the notes. Since each note has one beat, a down stroke must be used on every note, and it must be a very decisive stroke, allowing the pick to rest firmly against next string until it is used again.

Over the first measure you will notice "2nd time 8va," which means that when you repeat this strain, it is to be played an octave (eight notes) higher. It will be played exactly like the fourth, fifth and sixth staves, although it is better to read it from the low notes, playing each one just an octave higher. The sign in the fourth measure of the fifth brace means to repeat the previous measure. Da Capo al Fine means to go to the beginning (of the piece) and play to the word Fine, which means the end.

A great deal of mandolin music takes the dance form. Modern music has been influenced to a very marked degree by the dance.

DANCING AND MUSIC

It is quite probable that dancing originated as a purely physical outlet for the expression of the emotion. From this it took on the form of pantomime and the recital of historical or mythical events. Perhaps at this stage there was very little movement, save the clapping of hands and possibly the stamping of feet. The music that accompanied it started with the beating of drums or tom toms, and through it the development of dance music has run a more or less parallel course.

Two distinct ideas of dancing developed. The Hindu, Arabian and Persian races built up the oriental dance, which is a purely feminine accomplishment. The dancer stands in one spot and the dance consists of graceful posture and supple rhythmic wave motions of the body from feet to head and back again.

The Western Nations on the other hand, based their dance on various modifications of springs, kicks and posture. It is more in keeping with the climatic conditions of the Greek and Teutonic races. The men as well as the women tak part in these dances.

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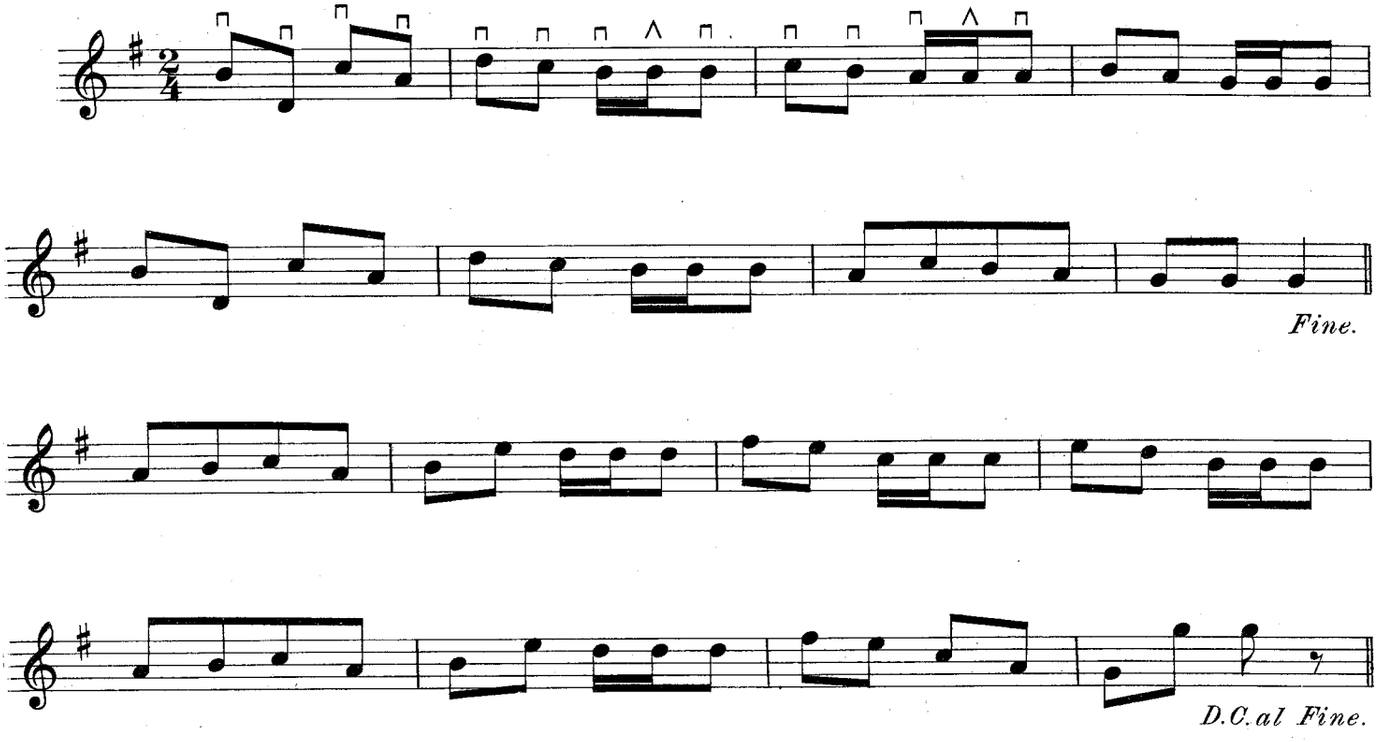
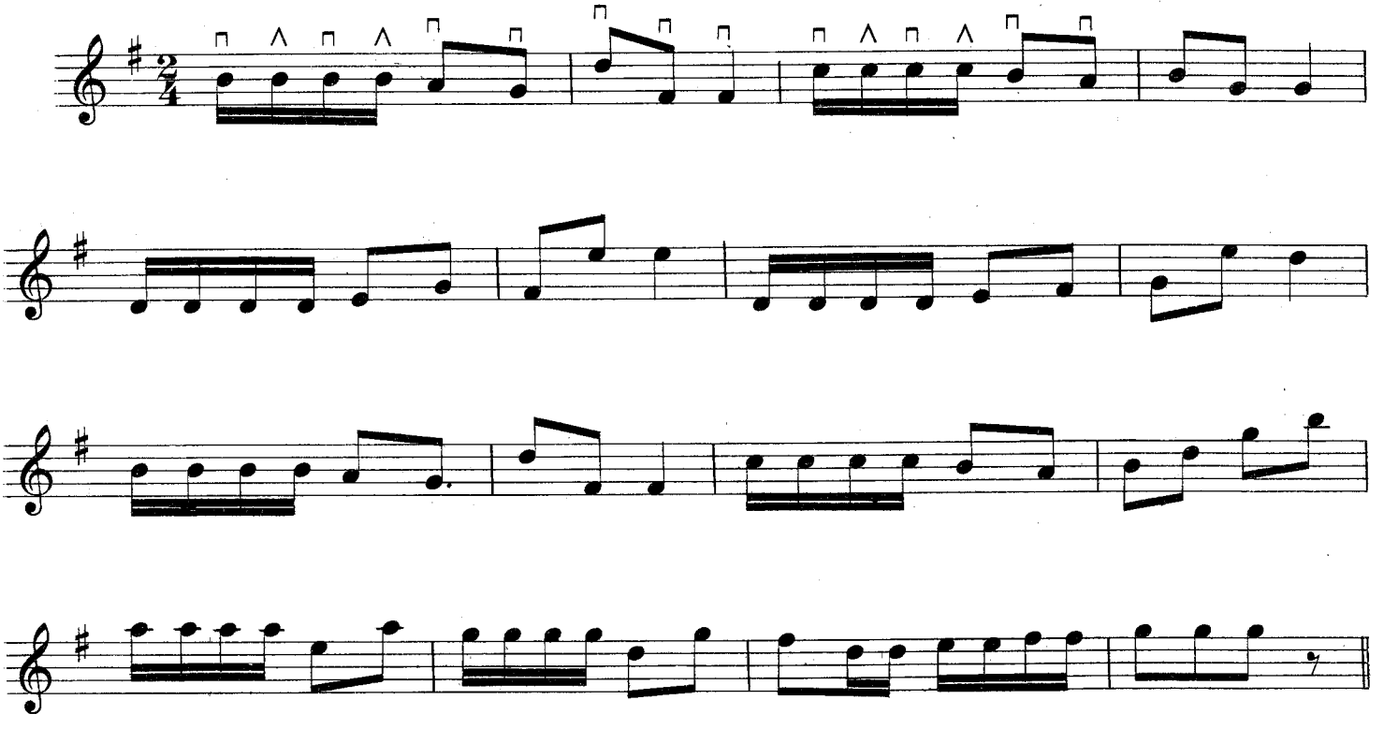
First Attempt Galop.

M. A. BICKFORD.



Polka d'Amateur.



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MANDOLIN—LESSON No. 7

FIRST ATTEMPT GALOP

In this lesson we have a practical illustration of reading notes, counting and picking, combined in two little melodies. These should not be at all difficult if you have carefully practised the preceding lessons.

Be sure that you are holding the instrument and hands exactly like the illustrations which you already have: you cannot be too particular about the position. Be sure also to raise the pick at least two inches before taking a down-stroke, leaving it down against the next string until it is needed again.

Of course you will have to look up or remember every note in these pieces, for they do not go at all like the scale, though they are all included in the scale. They are both in the key you are familiar with, from having played the G scale, as was explained previously.

The figures 2/4 really mean the same as 4/8, so you will count four to each measure, giving one beat to each eighth note, and every beat comes with a down-stroke.

The first measure is made up entirely of eighth notes, while in the second, there are two sixteenths. These are played down-up, as the marking indicates. This same succession of down, or down-up strokes, according to the length of the note, must be followed through both pieces. Should quarter notes occur, they are taken with a single down-stroke and held two beats, of course counting at the same rate as if two strokes were made.

Another important thing to remember in all your playing is always to leave the fingers on the notes you have played as long as possible. For example in Ex. No. 1, the first finger must remain on the first note, B, until the last note in the measure, which is the open string. This makes it much easier to find the frets, and also makes it sound much smoother than it would if the fingers were always lifted as soon as a note was played.

In this lesson, and in fact whenever it happens that the strokes for the pick are only marked for a measure or two, it is understood that the same order is to be used all through the piece. When you find two bars or dashes crossing the stem of a quarter note, it is an abbreviation, and means that this note is to be played in sixteenth notes, of which there will, of course, be four.

If there are dots over the note, it simply emphasizes the fact that there are four strokes. The "D. C. al Fine" at the end means you are to go back to the beginning and play once through to the end—Fine. (Pronounced fee-nay.)

Ex. No. 2 is similar to Ex. No. 1, and the same rules apply to both. Make all your strokes very decisive, but hold the pick rather loosely.

THE EVOLUTION OF MUSICAL INSTRUMENTS

Music has developed independently in many different parts of the earth but in every case, the instruments invented have fallen into three general groups; and in each case, the groups have presented themselves in the history of the people in the same chronological order.

Even with the hundreds of varieties of instruments in the world to-day, it is a simple matter to reduce them all to one of these three types—the drum type, the pipe type and the lyre type.

The drum type takes in percussion instruments, drums, rattles, gongs, triangles, castanets, tambourines, cymbals, etc. The pipe type takes in all horns, flutes, oboes, clarinets, bassoons, organs, etc. The lyre type takes in the stringed instruments.

In every case, in the music of a people, the drum stage came first. The savage had the drum and nothing but the drum so far as musical instruments were concerned. Then, as he became more civilized, in addition to the drum type of music, he has also had the pipe type. Only in the third stage did he have stringed instruments.

Even of late years cases have been found where savages sometimes had only the drum type of instruments. Sometimes drums and pipes were found; but never were the pipes found where the drum was unknown. If he had risen to the pipe stage, he also had the drums.

The simplest drum was two pieces of wood struck together. The simplest horn was a conch shell or a ram's horn. The simplest stringed instrument was a couple of gut strings stretched over a board.

From such beginnings have arisen the marvelous orchestras of to-day. If Musical Instruments have advanced to this degree out of our ignorant past, what wonders may not be in store for the Music of the future.

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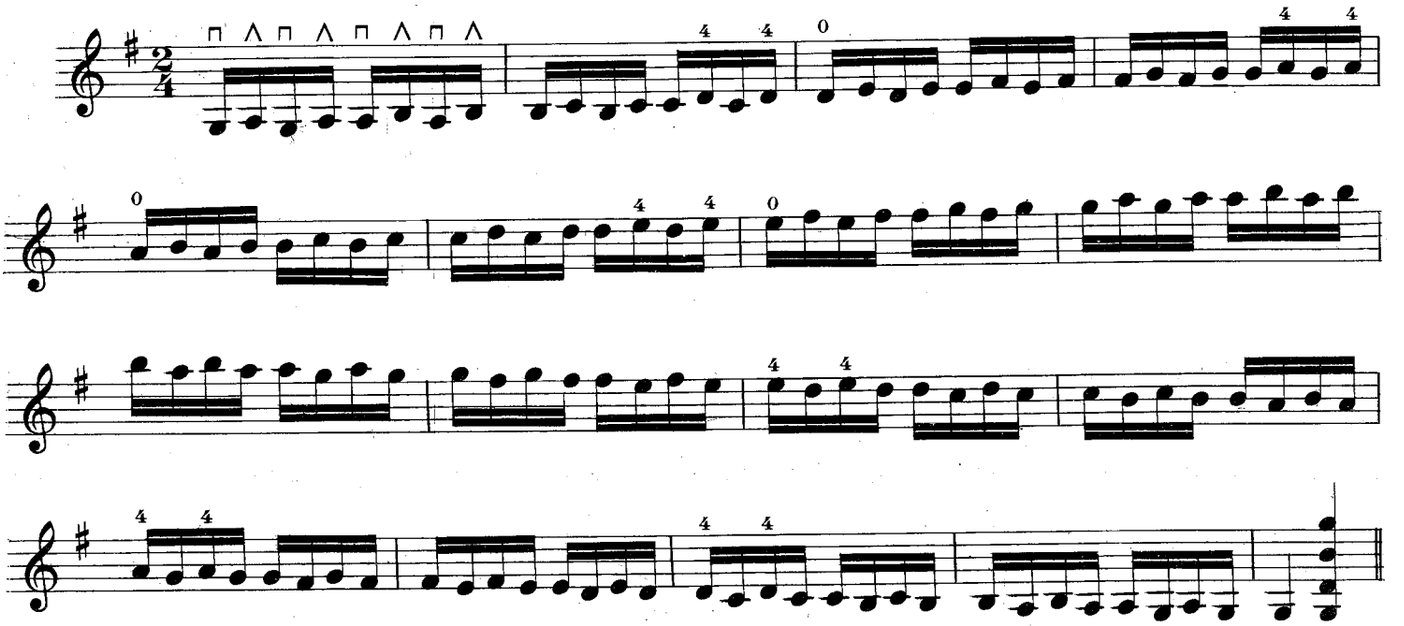
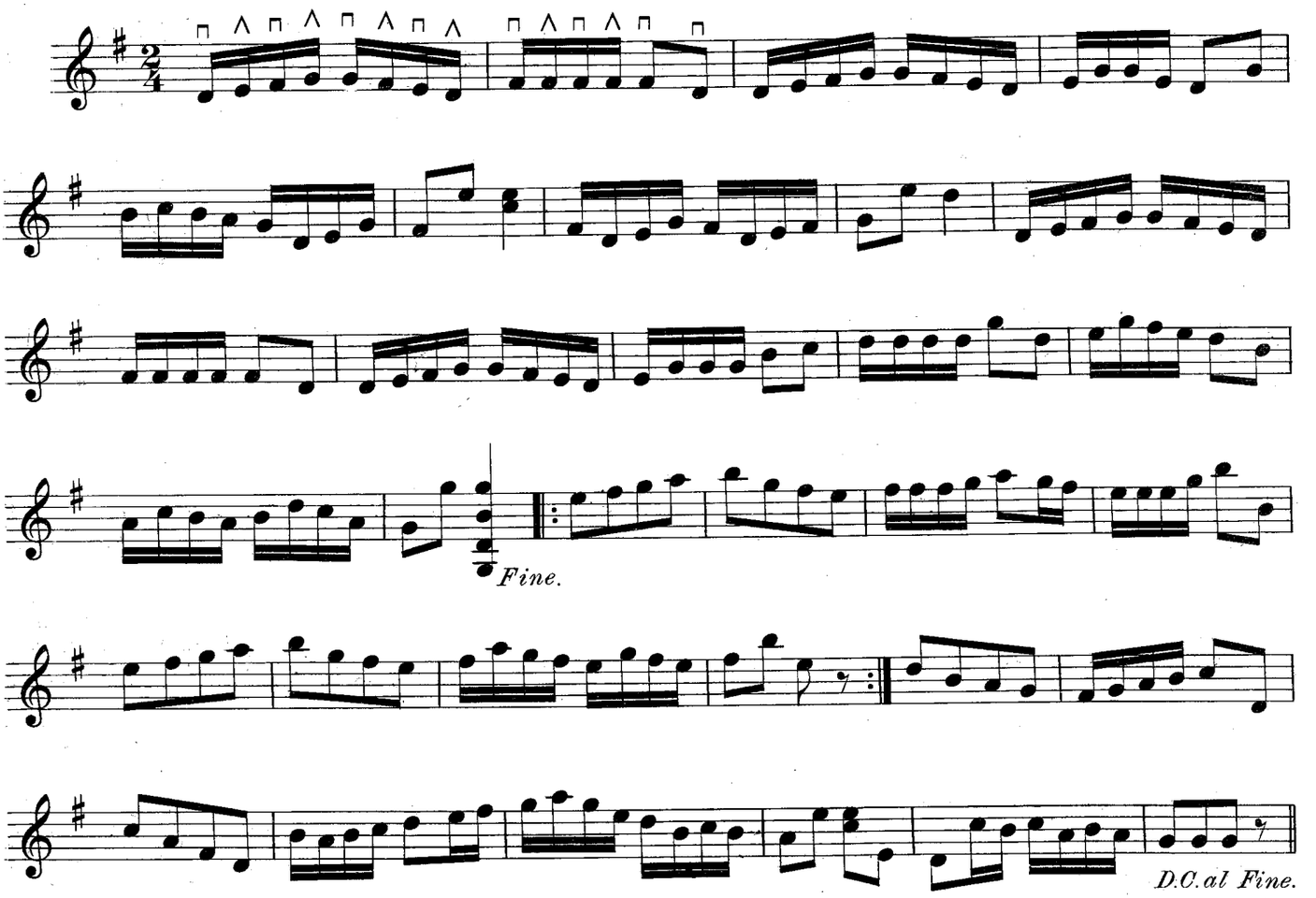
Exercise and Polka.

M. A. BICKFORD.



Springtime Polka.



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MANDOLIN—LESSON No. 8

"EXERCISE AND SPRINGTIME POLKA"

This lesson introduces a new style of playing—using a different stroke for each new note. In order to make every note distinct and clear, it is necessary to make the action of the fingers as well as the pitch, very decisive. For example, in the first exercise, the first finger must drop very quickly and forcibly on the A, second fret at the same instant that the pick starts the up stroke.

The whole secret of clear and distinct playing in rapid notes is to make the left hand fingers drop or leave the string, as the case may be, exactly on the beat, working exactly with the right hand.

The position of the right hand and pick as shown in the illustrations which you already have must be strictly adhered to, for the whole system of instruction is based on this method. It is simply out of the question to obtain the proper results unless you follow every direction in regard to the use of the pick, in fact, both hands.

Don't think that any old way will do, for you are simply wasting time unless you do exactly as you are told. This is the only possible way you can benefit from these lessons.

In playing this exercise, raise the pick from two to three inches before taking the down strokes and don't fail to rest it against the next string between the down and up stroke. Keep the hand tilted a little toward the right so that the pick will not touch the next lower string on the up stroke. You must also let the fingers or at least the little finger touch the top of the instrument at every stroke, but don't leave this finger in a stationary position. It must come up with the rest of the hand on the up stroke.

In the second group of sixteenth notes (A and B) the first finger must remain on the A all through, and both first and second remain down on the string while C is being played in the next measure, all three being left down while the D, seventh fret, is played with the fourth finger. It would be practically impossible, or at least very awkward, to play this D on the open string because it must come with an up stroke, and the pick is on the wrong side of the string after C.

So, you see, it is absolutely necessary to use the fourth finger in places like this, and you must not shirk it. This finger should be strong and "tractable" as any of them, and will be if you only use it and give it half a chance. Don't think for one moment that it is too short, for it isn't if you hold your hand as shown in the illustrations.

The same remarks in regard to the pick, fingers, etc., apply to all the other strings employed in this exercise. After this has been carefully practiced, the Polka should not trouble you at all.

Be sure to use the pick all through in the manner indicated in the first two measures. This can be taken rather slowly at first, but must eventually go quite fast. Remember that the eighth notes (beats) are down strokes, sixteenths are down-up and quarters are single down strokes but held two beats. Be sure to mind all the repeats and "D. C."

NATURAL DEVELOPMENT

There is one thing about the study of Music that should keep your enthusiasm at the burning point. That is the fact that you are developing a natural, latent ability that is already implanted in your heart. You are not cramming something into your head.

Have you ever watched a seed sprout—poke its head through the dark earth—unfold its leaves—and at length, after careful cultivation, send out its beautiful blossoms? If you have, then you have, in effect, seen the miracle that is going on in your own life as you study Music.

Every stage of your growth is the unfoldment of your love of Music, just as every stage in the unfoldment of the plant is the unfoldment of that vital spark of life that was wrapped up in an insignificant little seed. It is a bit of Nature's magic—more wonderful than that of any conjurer.

We must consider Music in three lights.

Music is an Art. It is the symbol of the art of life itself. It is God harmonious.

Music is a Science. It is related to mathematics. It is in its rhythms based on numbers. Its underlying principle is order.

And, as we have often said, Music is a language—the universal language of the soul.

As you learn the scientific principles you are learning the art, and thus you come to understand it in a way that enriches your own life as well as that of every one with whom you come in contact.

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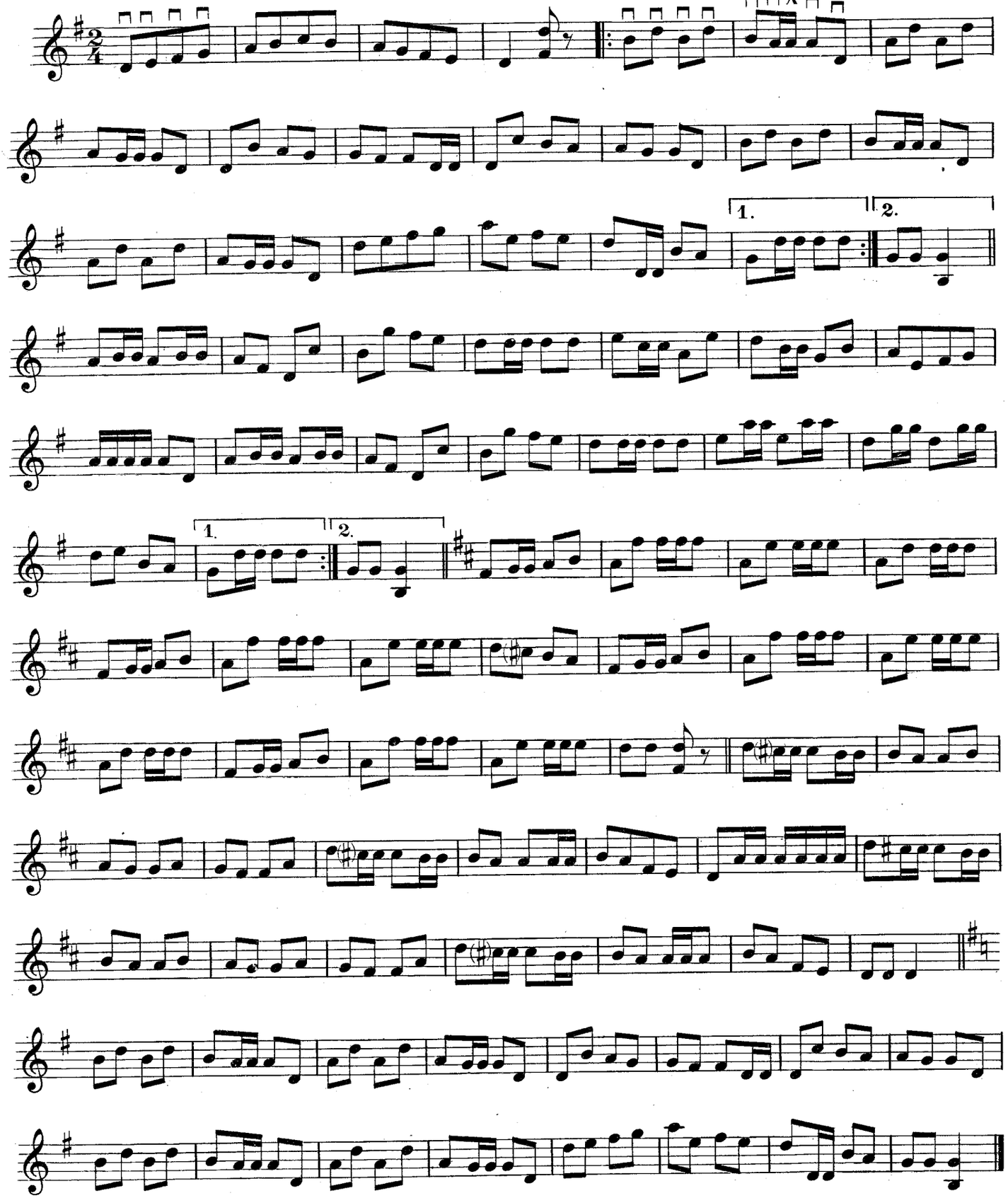
Easy To Play.

POLKA.

Myron. A. Bickford.

Tempo di Polka. (*Lively.*)



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MANDOLIN—Lesson No. 9

THE DRUM STAGE IN MUSIC

How long ago the drum was perfected it is impossible to say; but in the earliest Egyptian sculptures, and clearly existing long before any historic record, appears the hollow log with the stretched skin drum head.

Only a hundred years ago, two-thirds of South America worshipped the drum. The Laplanders, too, believed in the effectiveness of this instrument, though they utilized it in a little different way. The South Americans believed that their "devils" lived in the drum, and they offered sacrifices to the drum itself. The Laplanders, on the other hand, used the drum as a mode of communication with their spirits. Without this drum, the Lapland sorcerer was helpless; but with it—and it alone—he could do anything.

There are many other evidences of drum worship from the Bering Strait to the Strait of Magellan that would lead us to believe that at some time in the history of mankind there was an organized system of religion running down the whole length of the Americas in which the drum was worshipped as a God. Even among our North American Indians, the prophetic art is attained by the use of the drum.

The history of the bell, which is another important member of the drum type family, closely parallels that of the drum proper. Throughout the Middle Ages people believed that bells lived; that they spoke; that the ringing of bells would guarartee a good harvest. Even to this day, the superstition of bells shows its mark, for our own forefathers hung bells in their churches "to break the thunderbolt and dispel the storm."

Later developments in the drum type of instruments are the Celesta—a set of bells played from a keyboard; and the Xylophone—a series of wooden bars which are of such size and shape as to produce the different notes of the scale when tapped with mallets.

EASY TO PLAY

Since this lesson does not introduce anything new in the way of notes or time values, you should have no trouble in playing it.

The General rule for picking which requires all eighth notes to be taken with down strokes and all sixteenths with alternating down and up strokes, applies all through this piece, and you must be careful to make the strokes very regular since the down strokes really beat the time all the way. It should be counted 1-2-3-4 *to every measure using the word "and" when sixteenth notes appear.*

Don't forget the repeats, and the first and second endings which mean that you are to play the measure marked "2" the second time through. The third strain is in the key of D, which means that all C's must be sharped.

This sharp is made at the fourth fret instead of the third, since a sharp raises a note one fret (a half step) in pitch. You find the sharps inserted in parentheses before the notes. This is just for a reminder and is not necessary since the extra sharp in the signature makes all the C's sharp.

Be sure to raise the pick quite high before making the stroke, and to drop it with considerable force at the same time holding it quite loosely.

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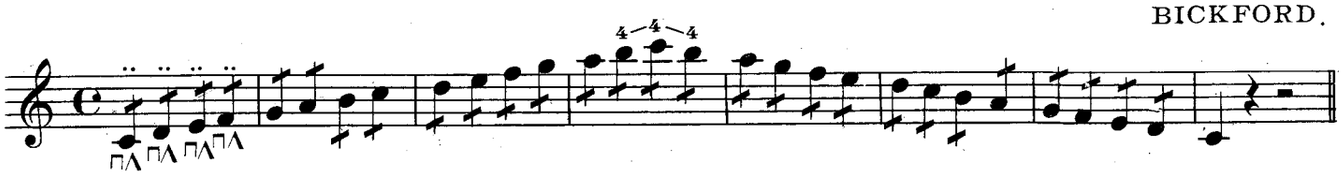
Scale of C and Polka.

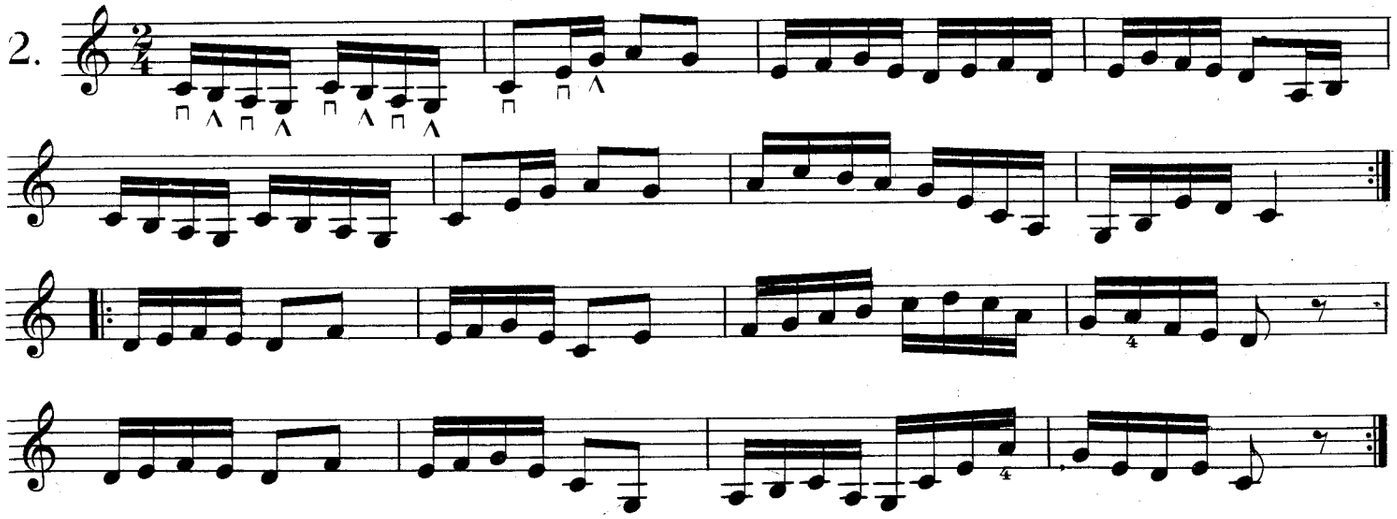
BICKFORD.

1.



Exercise in C.

2.

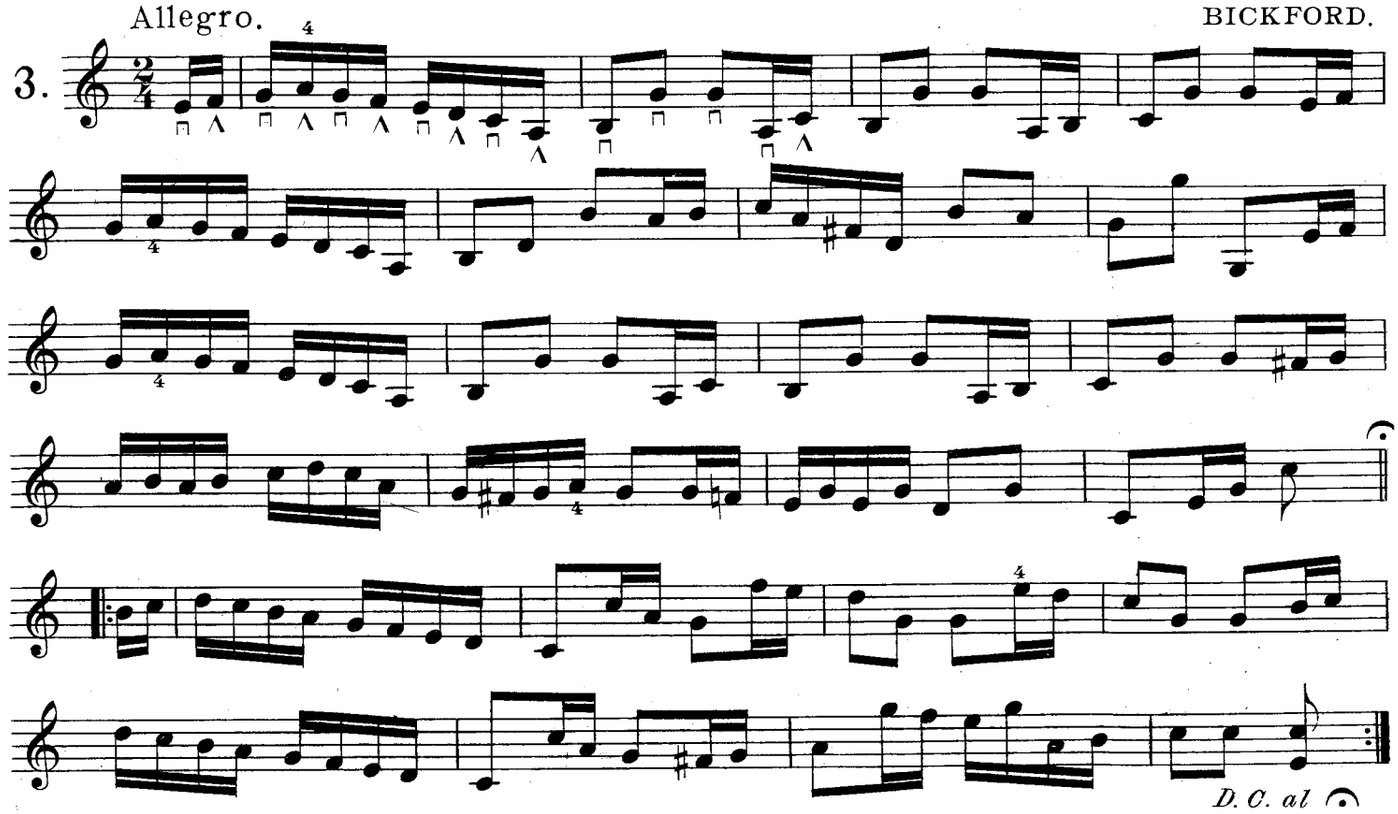


Polka in C.

Allegro.

BICKFORD.

3.



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U. S. SCHOOL OF MUSIC

MANDOLIN—Lesson No. 10

THE PIPE STAGE IN MUSIC

The Pipe stage in music bespeaks a higher mental development than did the Drum stage. The drum grew up out of dark nothing. The pipe was more of an invention.

It appears that the earliest members of the pipe stage were really horns. These were probably rams' horns and conch-shells and were originally used for the express purpose of terrifying those who heard them.

Savages of many tribes began their attacks with a blast of horns and trumpets. Doubtless, hearing for the first time the weird noises which these early horns produced would be terrifying indeed. After the enemy became used to the din, it is still possible that the depth of the rumble and the shrillness of the piercing blasts continued to awaken a shudder within them. The main object in the manufacture of these early horns was, therefore, that they might produce the most hellish sound possible.

If they were successful in frightening material enemies, thought the savage mind, why would they not work with equal charm on the evil spirits? And so horns took their place in religious ceremony.

The Flute, which came later, was born of less hostile thought.

The Greeks assign the invention of the Flute to the great god Pan. This is significant for Pan was an ardent lover and the Flute seems to have been invented to express man's love-call.

Among the North American Indians we find the Winnebago Courting Flute. A young brave would sit on a rock near his young lady's wigwam and serenade her for days at a time with this instrument. The ancient Peruvians had a regular love language for the Flute which was said to be of such powerful appeal to the female heart that girls would be drawn from a distance by its notes and come and throw themselves in their suitors' arms.

But most interesting of all is the probability that the Flute was originally played with the nose instead of the mouth. It is far easier to produce a tone with the nose, and this method is still used with beautiful results by the natives of the Society Islands, the Friendly Islands, and the islands of the Samoan Group, so it is reported.

SCALE OF C AND POLKA

The scale of G was introduced first because it is the easiest scale to play on the mandolin. The only difference between the G and C scale is the fact that the scale starts on C and does not require an F# to make it sound right. So in playing this scale, simply make all the F's natural, that is, one fret nearer the nut than before and play all the rest of the notes just as they have been learned.

This should be played with two strokes to each note, as is indicated by the double dots over the notes in first measure. The three figures 4-4-4, in the fourth measure mean that the little finger slides up to the C and then back to B without being lifted from the string.

The exercise in C will present no difficulties, since the manner of picking is exactly the same as you have employed previously in these lessons. Remember to make the left hand fingers touch and leave the strings at exactly the same instant that the pick strikes the string.

The same general idea is carried out in the Polka, and in addition, you must use the fourth finger occasionally, in order to make the picking come out even. Eighth notes are always down strokes, while sixteenths are alternate, beginning with a down stroke for the first of two sixteenths. Don't forget the D. C. at the end.

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The Tremolo.

BICKFORD.

1.

Count 1 2 3 4

Melody.

Moderato.

2.

JUNE ROSES WALTZ.

Tempo di Valse.

3.

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U. S. SCHOOL OF MUSIC

MANDOLIN—LESSON No. 11

THE TREMOLO AND JUNE ROSES WALTZ

If you have played all the exercises that you have previously had very carefully and exactly as the instructions told you, you have really been playing the tremolo without knowing it, for when you play a succession of rapid strokes, down and up, on any string, you are doing the tremolo, as far as the mechanical part of it is concerned. Since the tremolo is nothing but a rapid succession of down and up strokes, you will see that it is necessary to be able to play those same strokes slowly before you can attempt speed.

It often happens that mandolin students think the tremolo is the first thing they must do and some teachers even attempt to teach it first, but you will readily see that since it is made up of down and up strokes, it is necessary to learn the slow stroke first, and then the tremolo comes itself, without any special effort. So that was the reason for so much preliminary work on the down and up strokes.

The strokes for the tremolo are made in exactly the same way as the slow strokes, that is, the hand or pick is lifted as high as convenient before taking the first strokes, and when it drops it goes with considerable force, resting always against the adjacent string after the down stroke and staying there until the very instant it starts on the up stroke. This leaving the pick down on the next string is very important, and must not be overlooked. Another very important point to remember in the tremolo is to hold the pick very loosely.

Before trying the scale of G in this lesson, you had better go through this same scale, using first two and then four and eight strokes to each note, increasing the speed of the strokes, as you increase the number. After you have played it through with eight strokes to every note, then take the scale as given in Ex. No. 1, holding each note four beats, and making the strokes go a little faster, if possible, than when you play eight to a note, but do not count the strokes now, since it sounds too measured, and is not a real tremolo if you are always getting just a certain number.

HOW LONG TO TREMOLO

The effect of the tremolo must be sustained for the time value of a note, in this case lasting four beats.

The long slur over the note means that the tremolo must be continuous, that is, you do not stop between the notes. Do not try to get just eight, sixteen or any particular number of strokes, but make the hand swing as fast as it can, easily, but still very loosely. Don't forget to make every note just as decisive as though it were a single stroke and your life depended on it. No matter how fast you tremolo, the strokes are made in the same way as when they are slow.

Ex. No. 2 gives a little melody which must be played with the tremolo throughout. You will notice the slurs extending over each four measures. These mean that there must be a slight break in the tremolo at the end of each. This is called phrasing or punctuating.

Do not try to make the tremolo loud, nor too fast, since if you do, the pick if apt to be gripped too tightly. In the "Waltz" you must follow the rule of playing all the half and dotted half notes with the tremolo and striking the quarters with single down strokes. This is a general rule which is always followed in waltzes.

There are different forms in music just as there are different forms in nature. Nature expresses herself in shape, in color, in strength and in infinite other ways.

THE WALTZ FORM IN MUSIC

The Waltz is one of the simple instrumental forms. It is a swinging movement in three-quarter time. Sometimes before the tune begins, there is an introduction which may be written in any kind of time, but usually different from the waltz proper, four-quarter time for instance. This introduction may be of any reasonable length, the character, however, must be suitable to the main theme.

Inasmuch as the Waltz form will appear often both in your lessons and in the music that you will want to play, you should learn its fundamental characteristics thoroughly.

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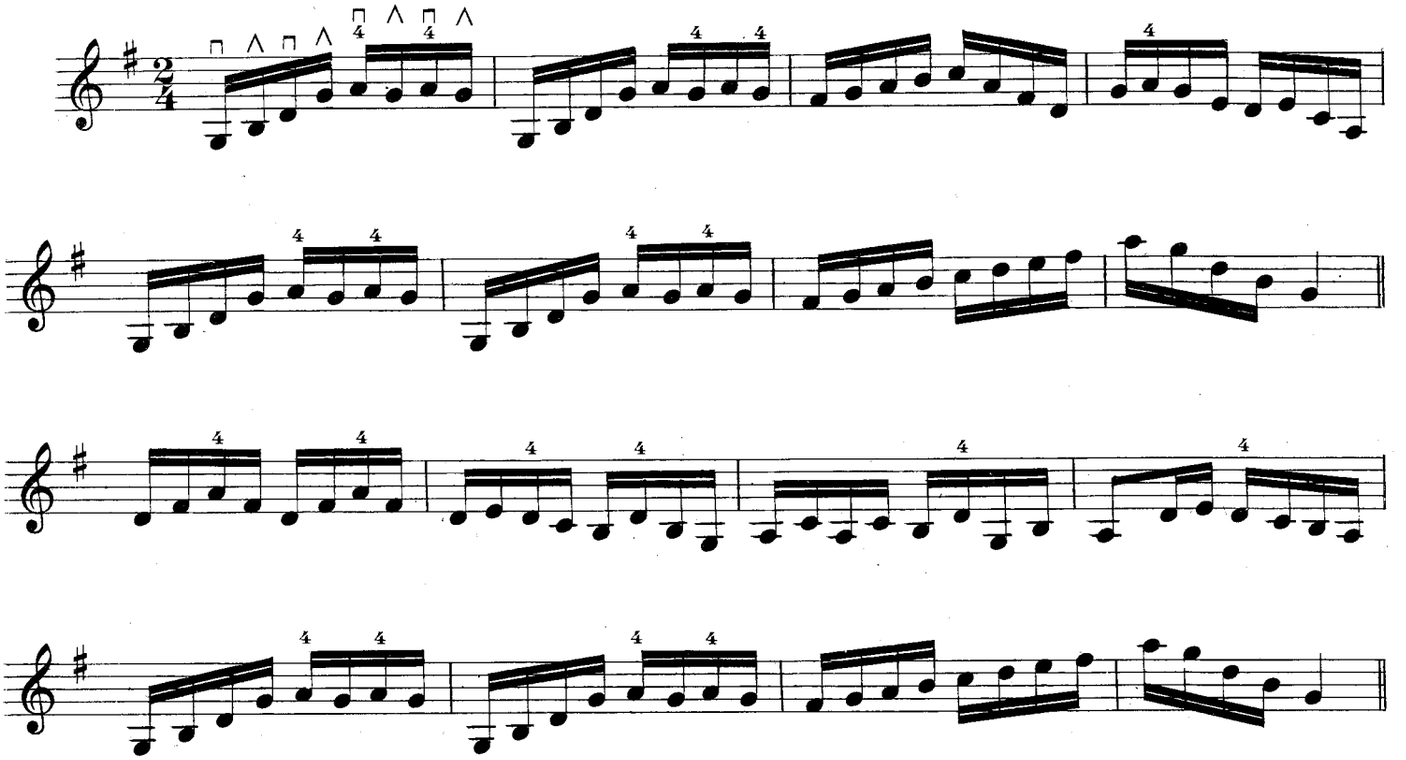
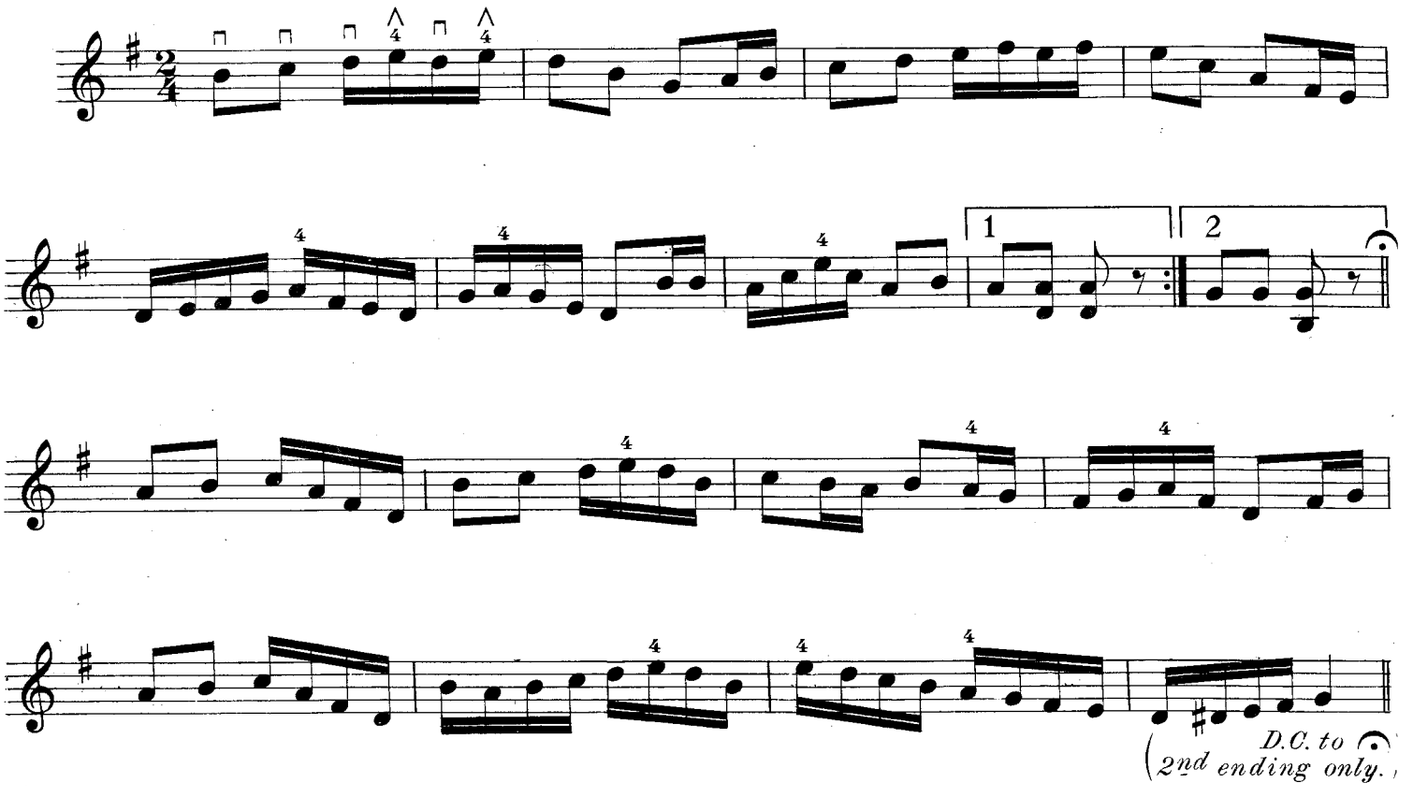
Ex. for 4th Finger.

M. A. BICKFORD.



Etude.



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MANDOLIN—LESSON No. 12

EXERCISES FOR THE FOURTH FINGER

While this lesson is intended especially to develop the fourth finger, yet it is also an excellent study for developing all the fingers and for training the pick and fingers to work exactly together. You must think the time with the left hand fingers, making them move either up or down exactly on the beat.

Of course when the movement is downward (like a descending scale) the next finger must be all ready and in fact take its note just an instant before the finger leaves the higher note. Don't forget to leave the fingers down on the strings until they are needed somewhere else, or until the open string is needed. For example, in the first measure, the third finger must remain firmly on the G (fourth note) through the rest of the measure.

In case of the second note, B, it is not advisable to leave the second finger on this note, since the following notes are on another string although it could be done, and is often necessary.

If you are careful to rest the neck of the mandolin a little above the third or knuckle joint of the first finger (toward the nail) bringing the thumb well down under, so that the very tip barely shows above the finger-board, and bring the palm of the hand quite close to the neck, you will find that the fourth finger is plenty long enough to reach the seventh fret on any of the strings and you must not fail to use it every time it is marked.

In Ex. No. 2, you must follow same rules for picking that you have before, that is all beats (eighth notes) with down strokes and half beats (sixteenths) with alternating down and up strokes.

Be sure the mandolin is in the proper position as shown in the illustrations which you already have. You must not get careless about this.

Strike quickly and decisively, and from a good distance but hold the pick very loosely, exactly as shown in the cuts.

Remember, better results are obtained with a rounded or blunt end, than with a sharp pointed pick.

THE LYRE STAGE IN MUSIC

The Lyre Stage—the period of stringed instruments—marks the advance of man from savagery through barbarism to civilization.

The Lyre was an invention of the Aryan race and seems to have sprung up to meet the need of its minstrels or troubadours for an instrument of accompaniment. At first, it probably was only a string or two stretched over a board and twanged with the fingers. Perhaps it was merely used to set the pitch or key of the song, much as the tuning fork was used a few years ago.

The next development was the cutting away of a portion of the board behind the strings. In this way, it was possible to stretch them tighter. It is quite possible that in this form the strings were struck with some hard object. It is known that the Scythians used the jaw bone of a goat for this purpose.

These two forms are the progenitors of two main classes of stringed instruments—those struck with a hammer, and those plucked with the fingers; the piano, on the one hand, and the harp on the other.

Further modification brought about the finger boards found in the Violins, Mandolins, Guitars, Banjos, etc., which enabled the performer to get a number of pitches from a single string instead of increasing the number of strings on the instrument for variety of pitch as was done in the development of the harp.

With the appearance of stringed instruments in the world, there came a closer relation between voice and instrument, the outgrowth of which was the music of Harmony. As development proceeded, the instrument became almost as skillful as the voice itself in expressing, note for note and word for word, every thought and emotion of the mind of man. Hereupon was born, in truth, the universal language of Music.

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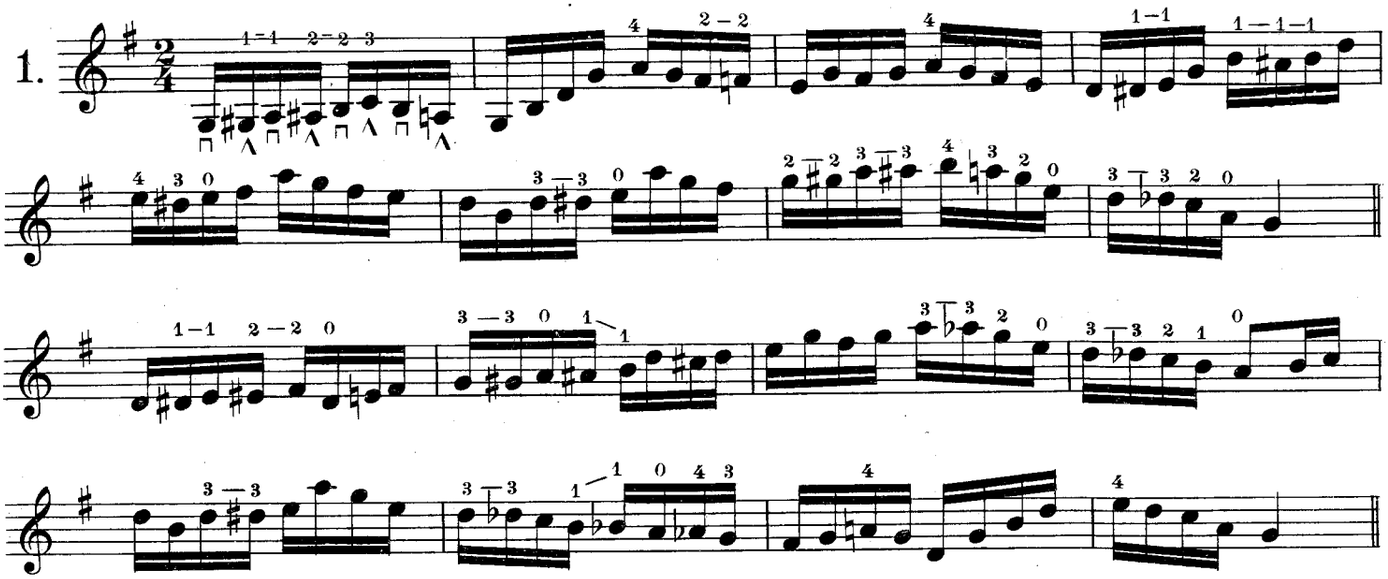
Chromatic Exercise and Polka in G.

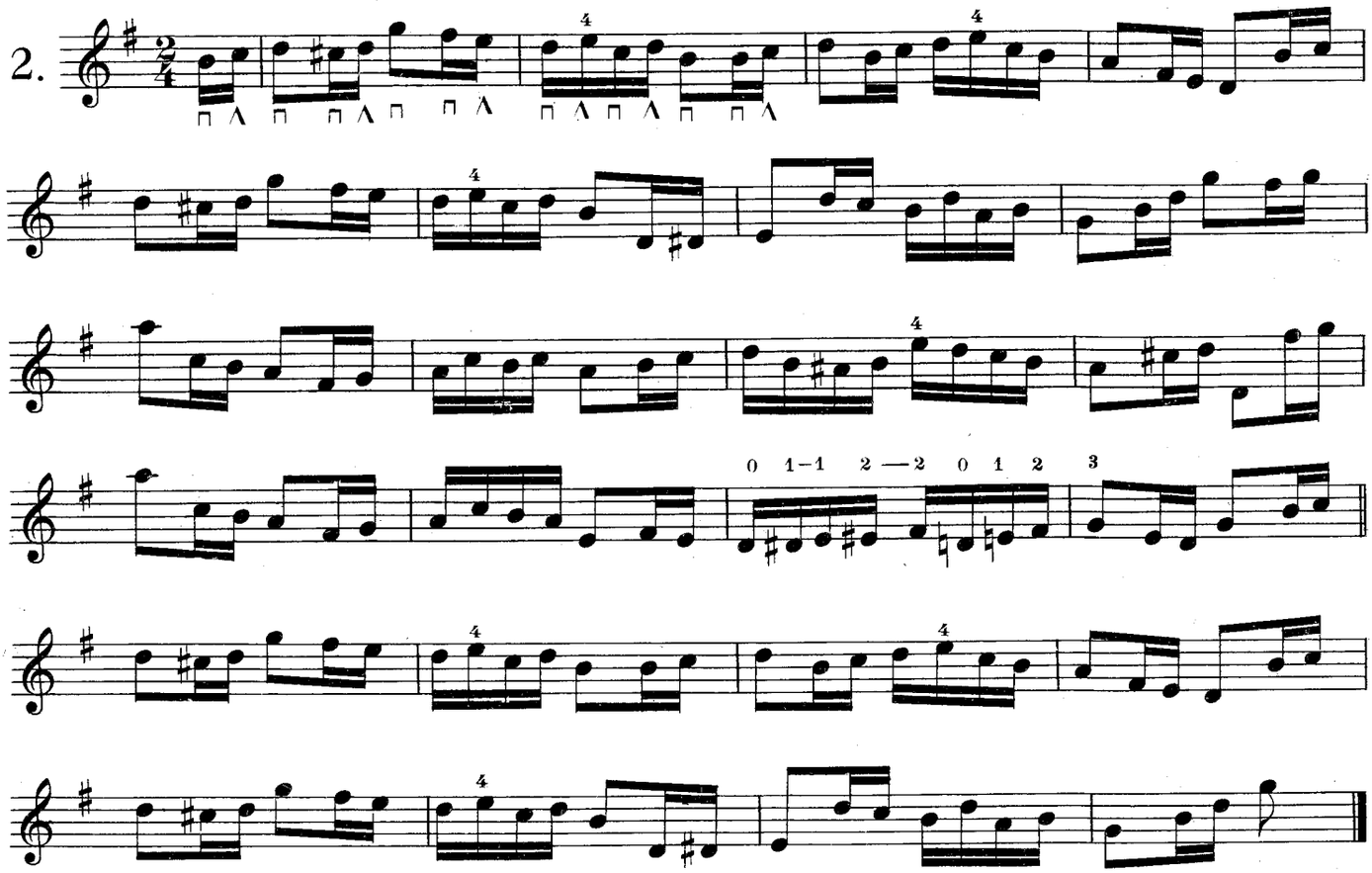
BICKFORD.

1.



Polka in G.

2.



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U. S. SCHOOL OF MUSIC

MANDOLIN—Lesson No. 13

CHROMATIC EXERCISE AND POLKA IN G

Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten. —Plato.

As you may know, Plato was a great philosopher who lived in Greece. A philosopher makes a business of trying to understand what life means—what it is all about—why we are here and where we will be hereafter. It is interesting to know that almost all of the world's great philosophers have considered Music of extreme importance both in every day life of the individual and in the life of the community at large.

That is not difficult to understand. If your heart is full of the joy and harmony which music brings, and your neighbor's heart is, in the same way full of joy, and his neighbor's heart in turn is bursting with gladness, it makes a pretty fine neighborhood to live in. A club or society that has an orchestra always seems more popular than one which does not. In the very same way, a neighborhood that has several musicians who can get together on this ground of common interest enjoys a better social standing than one where music is unknown.

That this importance is also recognized by the world at large, is seen in the increasing importance given the subject in our Public Schools and Colleges; in the band concerts supported very often by the cities and towns; and in the free concerts given under the supervision of the boards of education. The easy, economical method that we are studying together—the U. S. School Method—also is doing its part in spreading the pleasure of music throughout the land.

Every one's responsibility depends somewhat on what he knows. We don't expect as much of a little child as of a grown man, but as the child learns more and more, we require better things of him.

WHAT IS EXPECTED OF YOU

Those who have the advantage of being able to play are also expected to do a little more for the world than those who can't. It may be that they do their part by teaching others; or their share may merely be to share the pleasure which their playing gives with others.

In any case, it will give us added enjoyment to know that our playing or teaching is absolutely accurate. Plato also said, "A false note drives away God." He didn't mean that it was wicked to make a mistake. We all make mistakes and if we are willing to learn from our mistakes, we will thus turn them to an advantage. But he did mean that in order to be divinely harmonious our playing must be exactly correct as practice can make it.

Even the exercises like this week's lesson have majesty and beauty, for they help us to build up the divine harmony within us.

In order to play rapidly on the mandolin and be sure that every note is going to be clear and distinct, and is coming at just the right time, there are two very important things which the left hand must do.

One is to leave the fingers in their place on the string just as long as possible, that is, until they are needed somewhere else, and the other to be very sure that the action of the fingers, either up or down, exactly corresponds to that of the pick in other words, make the left hand fingers keep time, since the right hand does it anyway.

The right hand work in the Exercise and Polka is very simple, since it is so regular the first measure being a sample of the whole. The dashes between the left hand finger marks mean that the finger is to slide along the string to the next note without being lifted. You will notice in the first measure of No. 1 that the fourth note, A# is taken with the second finger.

This is because it is easier to do it in this particular case, since the first finger has already been used for two notes, although the ordinary rules of fingering would require that this note be taken with the first finger also.

The fourth finger plays a very important part all through the lesson, and must not be shirked.

In the Polka the rule of always taking beat notes, which in this case are eighths, with down strokes, only using the up stroke on the last half of a beat, must be strictly adhered to, the first two measures illustrating this.

Be sure always to raise the pick to a good height before taking the down stroke, and to leave it resting against the next string after the stroke, until it is needed.

Are you sure your position is absolutely correct?

Don't hesitate to refer to the sheet of illustrations which you have. The position is very important.

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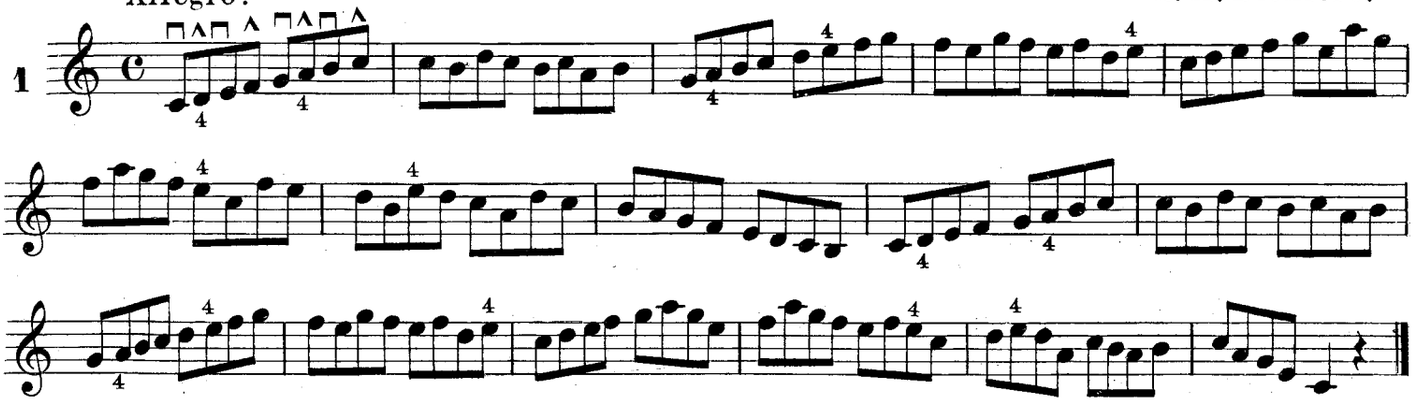
Studies in Technic.

Allegro.

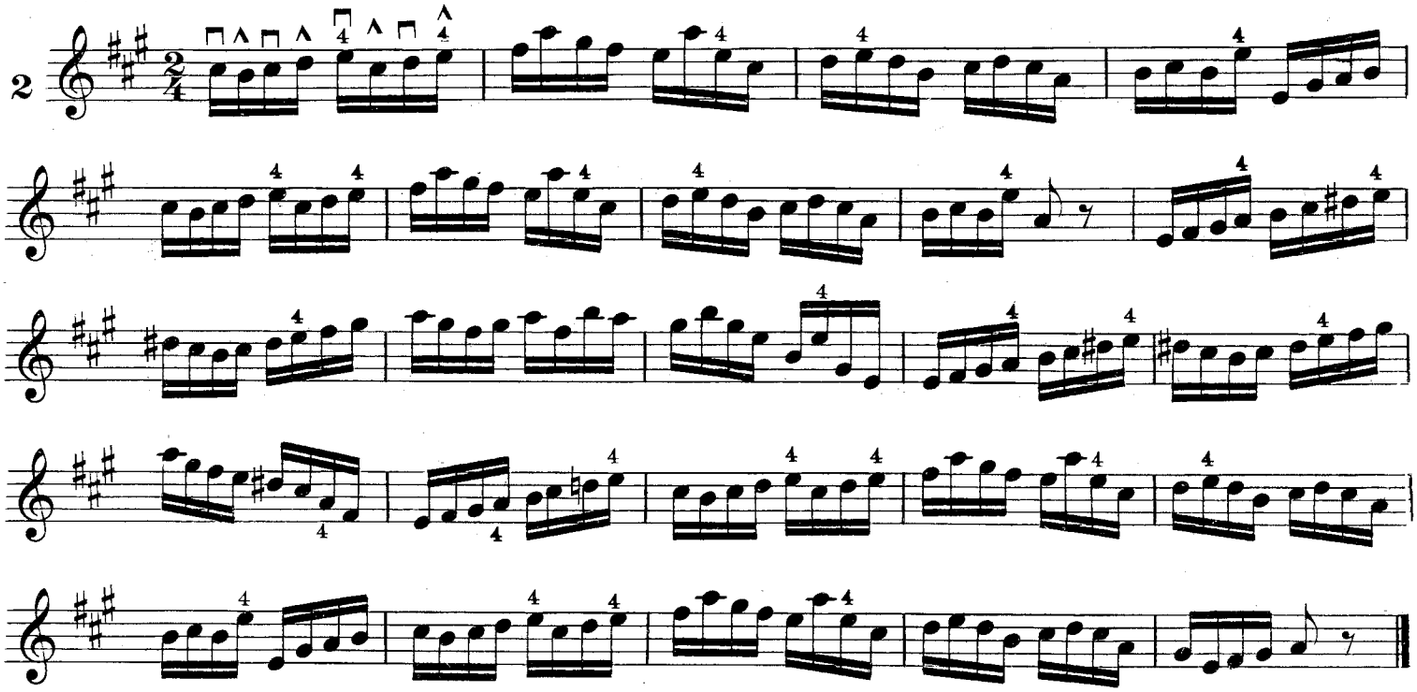
M. A. Bickford.

1



Allegro Grazioso.

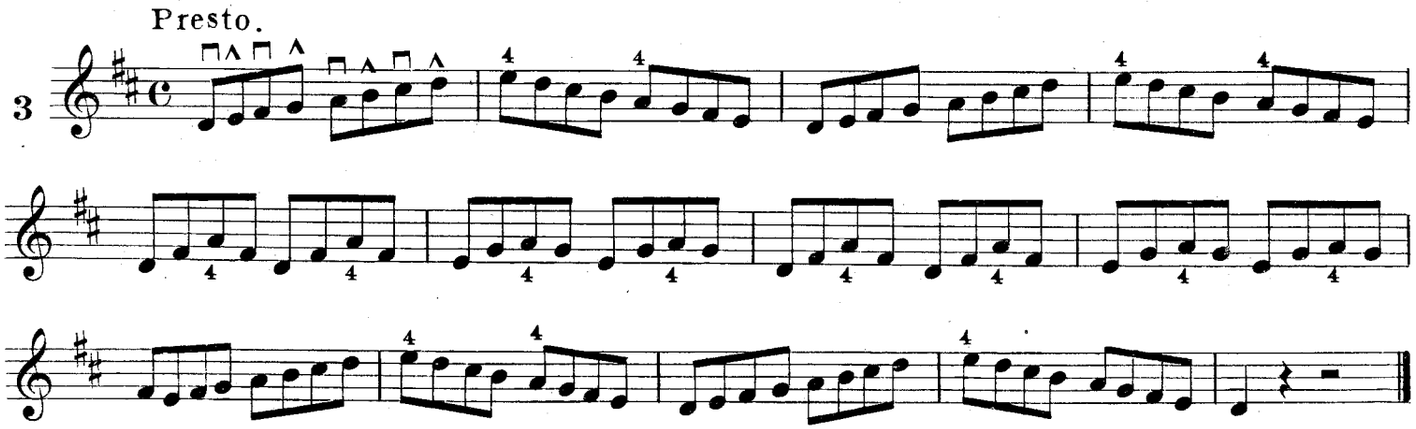
2



Exercise in D.

Presto.

3



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U. S. SCHOOL OF MUSIC

MANDOLIN—LESSON No. 14

STUDIES IN TECHNIC

Throughout this entire course we exemplify the principles involved through the use of pretty little pieces and standard selections in so far as possible. It is necessary from time to time, however, to insist upon the careful mastery of exercises. Exercises should be regarded as the learning of a trade. Each step in itself seems very insignificant, but only as each individual step is mastered and understood can final triumph be obtained.

Exercises are not uninteresting or disagreeable. The truth of the whole matter is they are hard work. That is why they are given. Anything that is worth while is hard work, but if they lack the pleasure which a catchy tune gives they more than make up for this lack by the great joy you experience when you realize you have actually mastered them. Yet, the pleasure does not end here. Pieces are always easier to play after a little work on scales or exercises, and it is a good thing to form the habit of beginning each day's practice with a few minutes work of this sort.

DAILY REVIEW

One of the most important points in learning any instrument is daily review work. Never give yourself the credit for knowing a piece or exercise until you can take it up at any time and play it from beginning to end without a single mistake.

You should start each day's practice with at least 10 *minutes review work on the lessons which have gone before, giving particular attention to those with which you are least familiar.*

The object of this lesson is to develop speed in both hands as well as accuracy. The picking invariably down-up, as is indicated in the first measure of each exercise. There are several little points in the use of both hands which must not be overlooked. The right hand strokes must be very firm and decisive, the pick being raised to a considerable height before each stroke.

As more speed is developed, the strokes naturally become shorter. Since the rhythm or time is always marked or indicated by the work of the right hand in pieces where the tremolo is not used, it is most essential that the strokes be very decisive and regular.

As you have been told before, the pick must always rest against the next string after a down stroke, staying there until it is needed for the up stroke. The fingers of the left hand must always take a very firm grip, and remain on the notes as long as possible, that is until they are needed somewhere else.

THE LEFT HAND FINGERS

Another most important point is that the left hand fingers work exactly with the pick. For example, when the pick takes a down stroke the proper finger moves exactly with it, either going down onto the strings or coming off, as the case may be.

The left hand must really keep time and be just as energetic and decisive in its movements as the right, as this is the only way the notes can be made clear and distinct.

The two hands work in conjunction exactly the same as they do on the piano when both hands are playing a scale or anything in unison. The next important thing is to use the fourth finger of the left hand every time it is marked. Unless this is done the picking will not come out right.

Don't say that this finger is weak and you can't use it, for it will always stay weak unless it gets exercise. Notice the different keys and don't forget any of the sharps. Each group of four notes must have an accent, and they must all be practiced until they go very rapidly.

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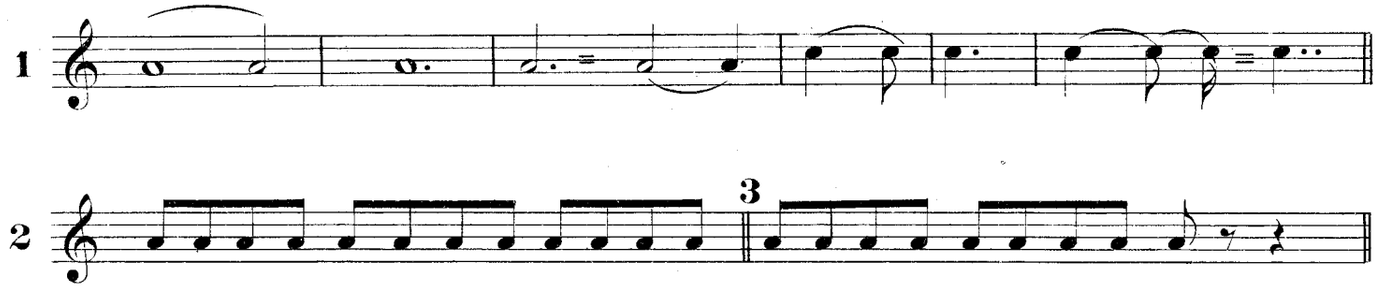
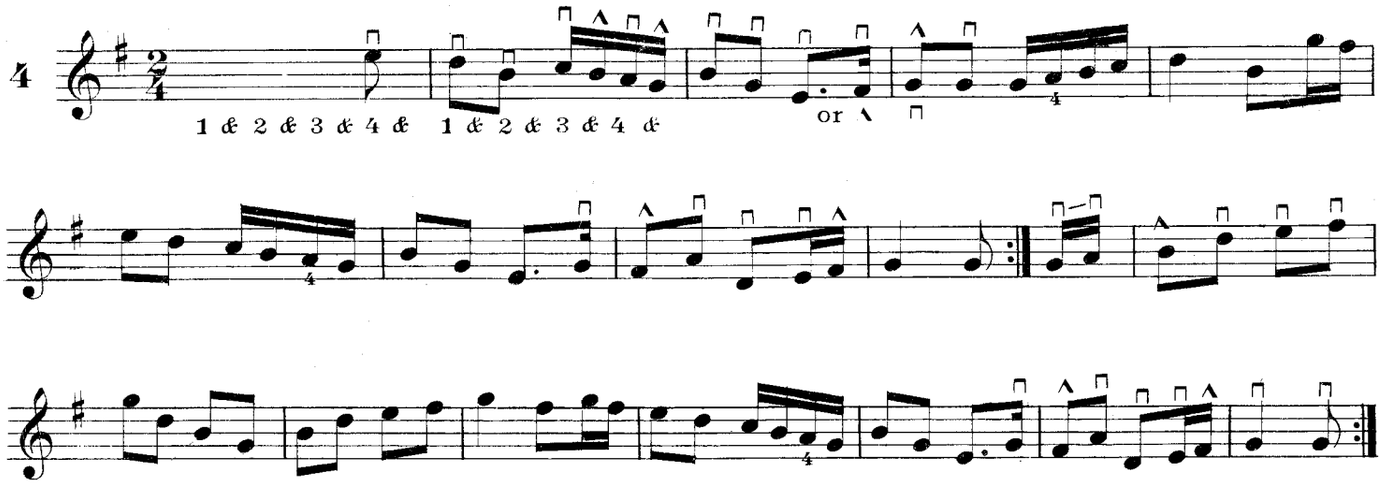
The Tie, Melody, and Exercise.

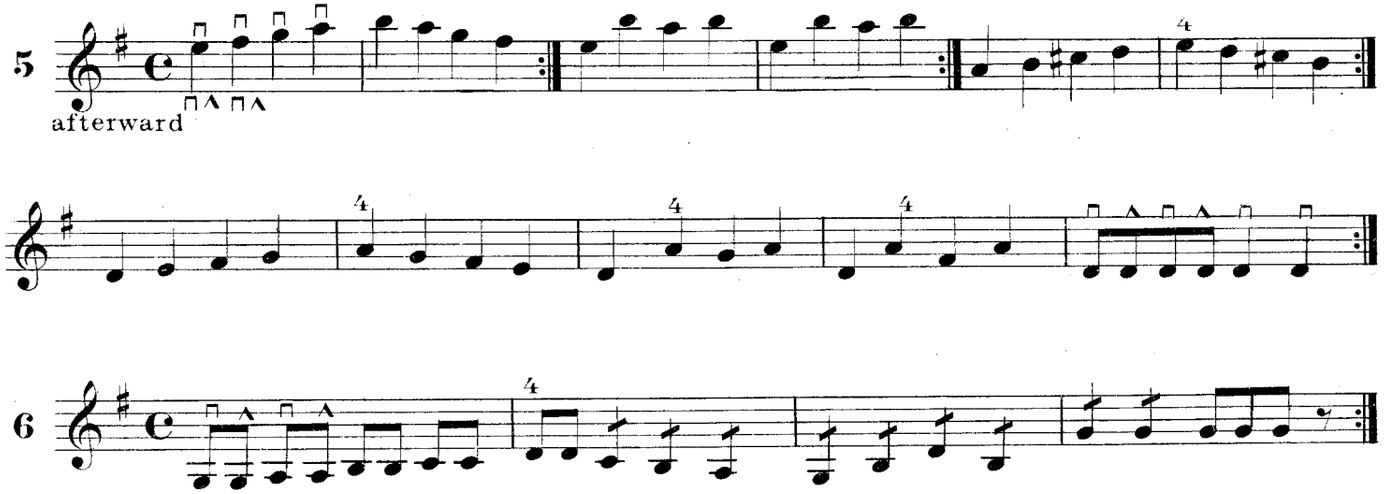
THE TIE.



The Girl I Left Behind Me.



To learn to use the 4th finger.



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MANDOLIN—LESSON No. 15

THE TIE, MELODY AND EXERCISE

In this lesson you are shown how two notes may be tied together and equal a single note followed by a dot. The dot always adds half of a note's value to it, which of course is the same as if the next smaller note were written out and tied. The last measure in Ex. No. 1 shows that a second dot adds half the value of the first dot, this being indicated by the eighth and sixteenth notes.

Ex. Nos. 2 and 3 simply show the value of a dotted whole note in eighth notes and rests. The melody this time is no doubt familiar to you, but there is quite a little work in it, if you play it properly.

The general rule which was given you regarding a down stroke for every beat, when not using the tremolo, applies here, and since there are so many sixteenth notes it is better to count four to a measure, each eighth note having one beat. This means that the sixteenth notes will be played with alternate strokes and of course twice as fast as the eighth.

It will not be necessary to count out the whole of the first measure, nor to say "and" after every beat, unless there is a sixteenth note on the last half of the beat, but you must be sure to wait long enough for the "and" even if you do not say it. Be sure to use the fourth finger whenever it is marked, otherwise the picking will not come out right.

"The Girl I Left Behind Me" is one of the popular tunes that every one knows. You will be able to tell by ear whether you are playing the notes correctly or not. This is an important point which you must bear in mind whenever you have one of these familiar selections. Let it serve as an examination.

You know from your past studies just where the fingers should be placed on the finger board in order to produce the tones called for by the music. You know from memory how the melody should sound. If you do not get the right tones, either your mandolin is out of tune or else you have not learned thoroughly which frets produce the different pitches.

PART MEASURES

You will notice the first measure of this selection has only one eighth note in it whereas the time signature calls for 2/4 or 4/8, and there are no rests replacing the other 3/8.

This often happens in music, and if you will look at the last measure you will find that the missing 3/8 appear there. Always remember that when a piece does not start out with the first beat of a measure, the sum of the notes in the first part-measure and the last part-measure must always equal the full measure, as called for in the time signature.

In this piece you are instructed to count for the missing notes in the first measure so as to get you into the swing of the selection.

In the second complete measure the dotted eighth note must be held for the whole of the third beat and the first half of the fourth, the dot being the same as a sixteenth note, tied to the eighth. You will notice the two ways of picking this measure. That marked above the note is often employed in this kind of a movement, since when one note follows another very quickly, it is more natural to make the motion down-up than the opposite, and of course in this case the G in the following measure comes immediately after the F.

This brings the new beat, G, which is an accented note with an up stroke but it is allowable in this particular case, since there are exceptions to all rules. This should be practised as marked below the notes because there are times when it is not convenient to play such a passage the other way, owing to a change of strings. In the last measure of the first line, the quarter note must be held for two counts, but there is no tremolo.

The first two notes in the second strain, or part, just after the double bar, are marked to be played with down strokes, which means that the pick slides quickly across the A, really making but one motion or stroke for both notes. Of course they go at the same rate as if the A was taken with an up stroke. Since the A is down in this case, the B following must be up, because there is not time for another down stroke. After this B, the remaining three eighth notes in the measure are all down strokes. The fourth finger could, of course, be used on this A, the same as in the third measure of first strain, which would keep the picking in the regular order, but it is well to practise it the other way so as to be familiar with both. The reason that slide was not used in the first strain was that it is usually best to have an accented note which is to be held, like the quarter note, D, in the fourth measure come with a down stroke. The rest of the piece is simple.

Play this slowly at first, making all the beats the same length, and gradually increase the tempo, or speed. Each strain must be repeated. The last two exercises are simply to develop the fourth finger on all the strings. Play Ex. No. 5, first with down strokes, then with two strokes, down and up, to each note.

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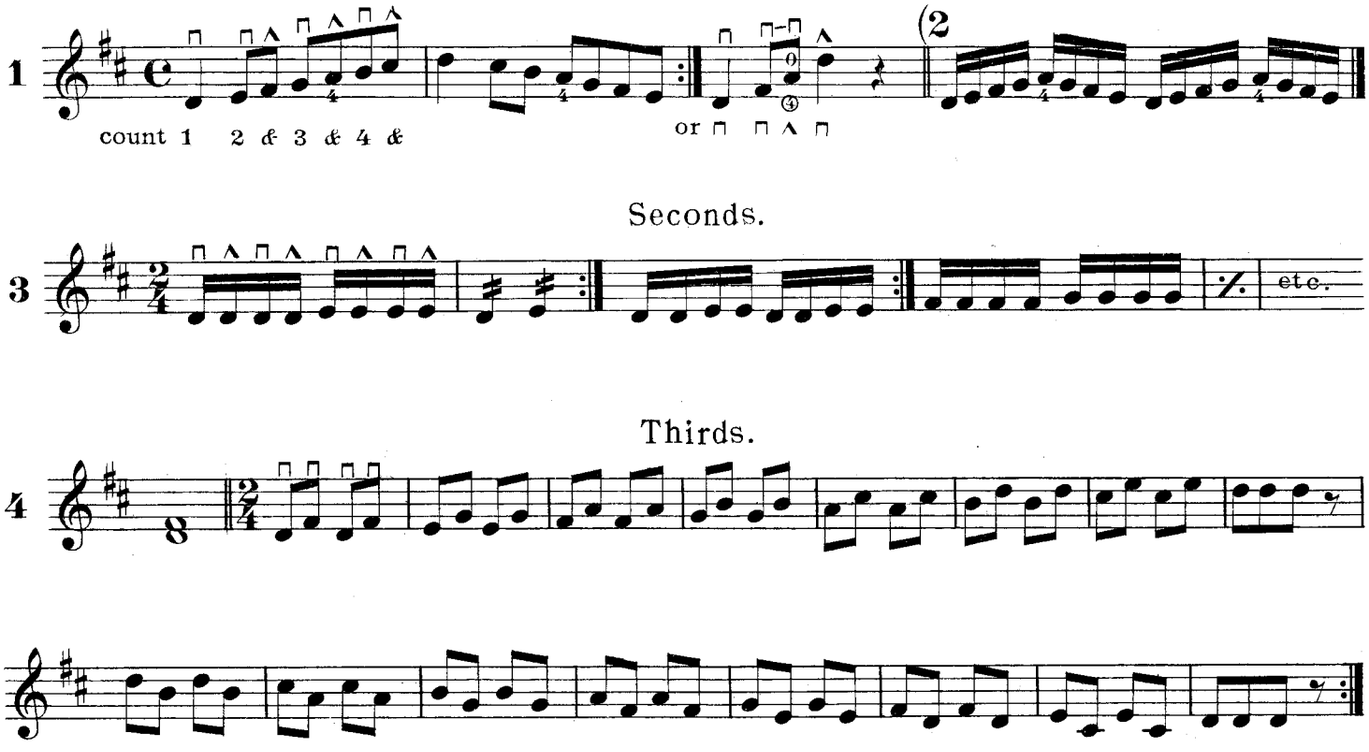
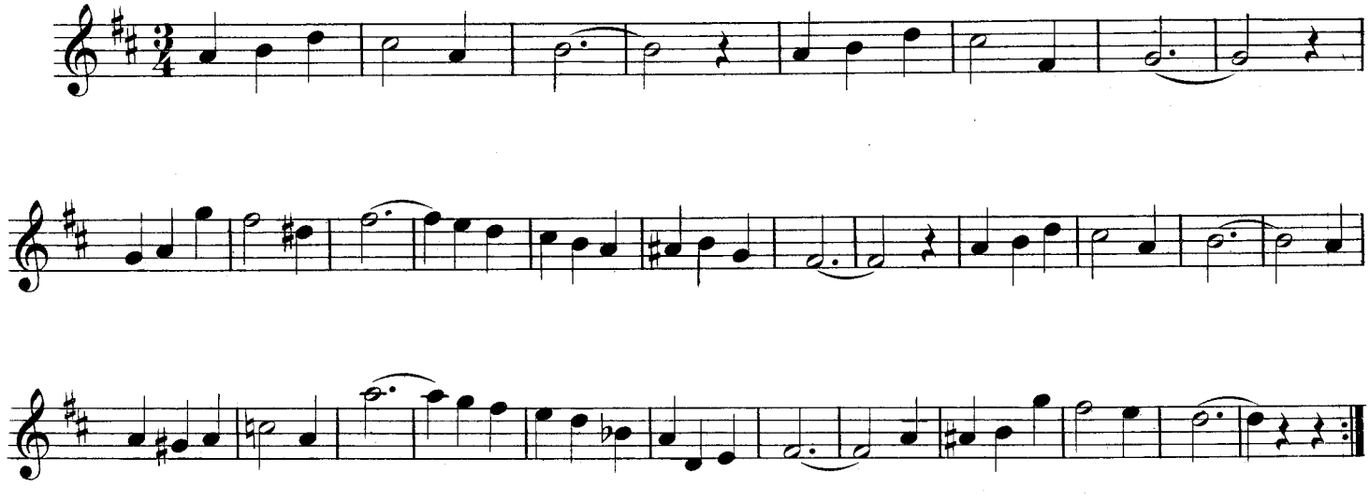
Scale of D, Thirds, and Waltz.



Always or Never Waltz.

WALDTEUFEL



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MANDOLIN—LESSON No. 16

SCALE OF D, THIRDS AND WALTZ

When we choose the note D to start a scale two degrees must be raised, the notes F and C. You say therefore, that the signature or sign of the scale or "key" of D is F# and C#. Learn to name the intervals of the scale, viz.:—D-E-F#-G-A-B-C#-D, then PLAY and name them at the same time.

To play in strict time it is safer at first to divide every measure into as many factions of time as it might contain in notes of the shortest time value.

In No. 1 there are eighth notes, Count therefore:—1-&-2-&-3-&-4-&, while playing. Wait for two counts or words for quarter notes. Count slowly until you have well learned No. 1. Play only up to the double bar and repeat until learned. Then play the following measure to finish. It gives the notes of the common chord of D, the first, third and fifth degrees, D-F# and A. Be sure to use the fourth finger wherever it is marked, and in the third measure practice both ways of picking. The fourth finger is only used with the lower.

No. 2 is a little run or velocity exercise. Play it slowly at first, changing the stroke to every note. Use the fourth finger and be sure to make the left hand fingers go down or up exactly with the pick.

In No. 3 you have the note D four times and then the note E. This interval is called a second, the exercise is therefore in "seconds" and at the same time a tremolo study. The difference between two sounds or notes, or the distance from one to another is called an interval.

In No. 4 an interval of a third is introduced. The notes D and F# form a third (D-E-F). Do not try to play the whole notes. The object in playing intervals is to get your ear used to them, to learn to know what to expect by looking at them, and at the same time to train the fingers. It will teach you to read music more readily. Notice that the whole exercise is written in intervals of thirds, and it must all be played with down strokes.

The waltz "Always or Never," which by the way is a very old and very celebrated waltz, written by one of the most popular waltz composers who ever lived, shows how the tremolo is introduced into waltzes.

WHEN TO TREMOLO

All the quarter notes must be taken with down strokes and all the halves played tremolo, or in other words, sustained for their time value. The tremolo must be rather rapid, or it is not a tremolo at all, and you must also be careful not to tremolo too long on each note for unless you stop the tremolo just as you count the last beat of the tremoloed note, you will not have time to gather your wits in shape for the last down stroke, that is, in case the last note in the measure is a quarter note. The tremolo should never end with a DOWN stroke, nor should the last stroke be accented even if it does happen to come exactly on a beat.

Above all, do not think of getting an exact number of strokes to each note. You will of course get an EVEN number if you end with the up stroke, but do not attempt to make it exactly 4-6 or 8. Think rather of the number of beats or seconds you are sustaining the note.

Don't forget the TIES, which always combine the value of the notes. There are also several "accidental" sharps and flats and one "natural" or "cancel," the latter taking away, or cancelling the effect of the sharp in the signature. That of course means that this particular C is played at the third fret instead of the fourth. These signs affect only the notes in the one measure where they appear and not the whole piece, like the signature.

Always when practicing take up one or two measures at a time. Not only is this the easiest way to master difficulties of the piece but it is by far the easiest way to memorize.

It is always considered the proper thing to play your solos without notes. To memorize easily you must enter into the spirit of the music, get so that you can feel its meaning, then it will be easy to express the feeling you have of it.

When you learned the alphabet, if you can remember back that far, you knew that B came after A and that D came after C. In other words, it helped you a lot because you learned and always said the alphabet in order. If you will do just the same thing with a piece of music, it will not take you so very long to memorize it, either.

Take just a couple of measures at a time. Get them down perfectly, then add a couple more. Next, study the following two measures and add them to the first four, and so on. By this constant addition of just a little more, and a little more, you will soon have the whole thing down letter perfect.

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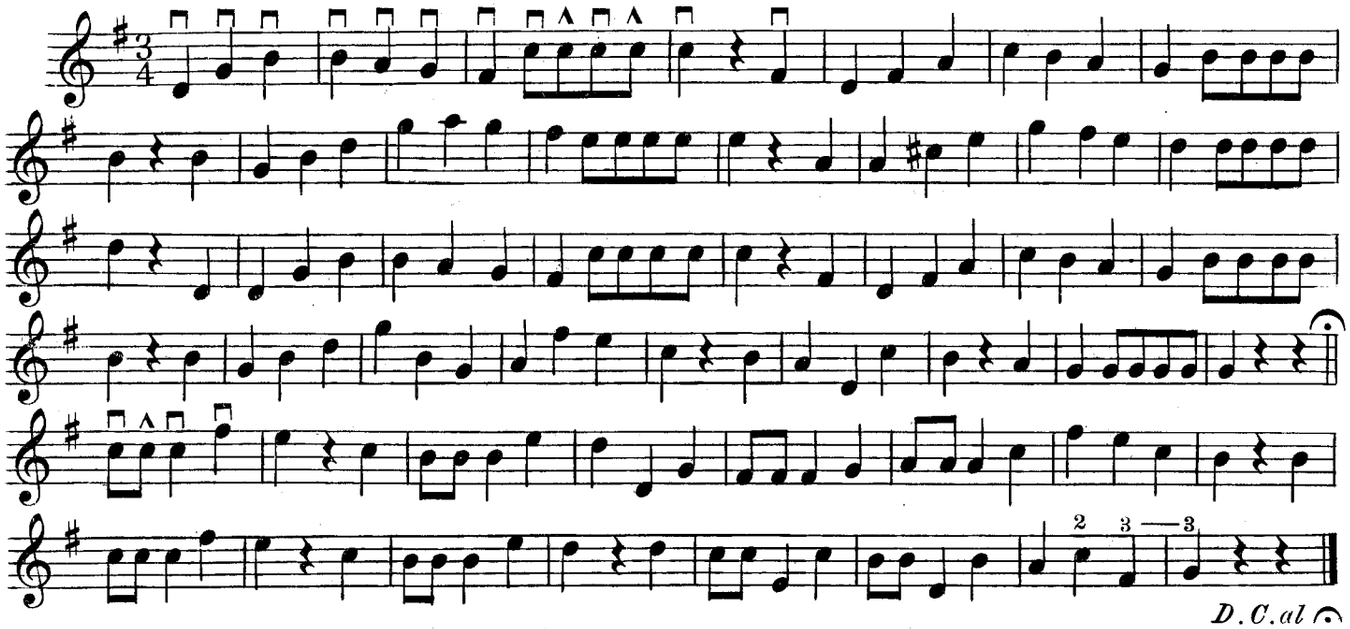
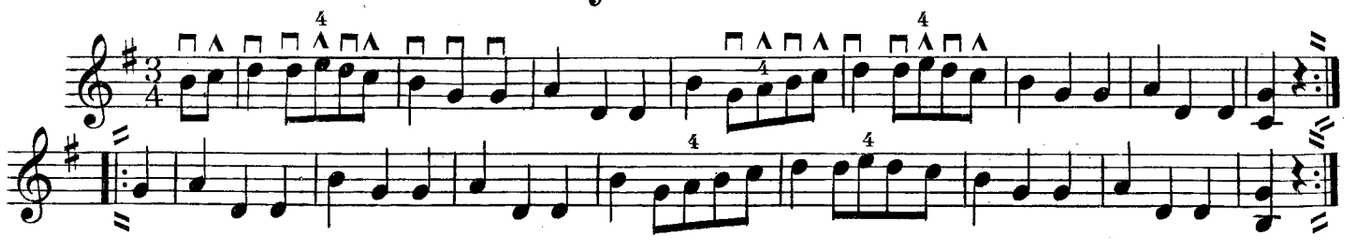
A Study In Waltz Time.

Premier Waltz.

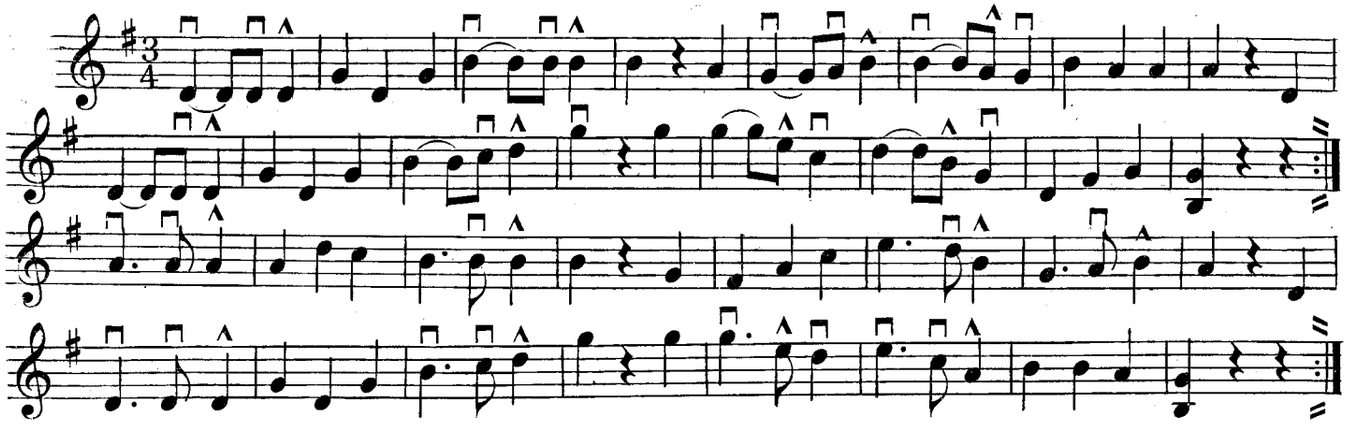
BICKFORD.



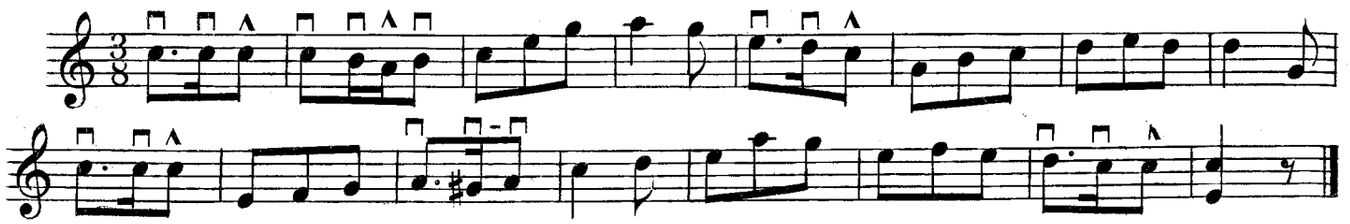
Buy A Broom.



La Tina Waltz.



Etude.



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MANDOLIN—LESSON No. 17

CORRECT PHRASING

One of the best means for putting expression in your playing is by correct phrasing. By phrasing we mean, in music, very much the same thing as in ordinary speech. You wouldn't thing of reading a whole page of print without stopping at the commas, periods, etc., for breath. No more should you play a whole piece of music right along one note after the other. That very strict adherence to correct time was what made the player piano seem so mechanical until the rolls were so cut as to make little pauses that brought out the musical phrases properly.

As you learn more about music, you will be better able to judge just from looking at the music where to phrase, but at the beginning, one of the easiest ways to tell is to sing the piece. Where would be the natural places to breathe? Those are the natural places to pause a little in your playing also.

Melodies are built up on patterns. The smallest pattern we call the motif. You must all know the tune of "Three Blind Mice." You will recollect that it starts out with the three notes Mi, Re, Do of the scale. Those three notes are the motif. Next comes the same succession of sounds only higher in the scale—Sol, Fa, Mi. In the usual forms, a motif consists of two measures. A section is two motifs or four measures. A phrase is two sections or eight measures. These are not to be taken as absolute divisions, but they will doubtless help you in phrasing your pieces correctly. The end of a phrase is to be treated like a comma or period in talking. See where the musical sense comes to a breathing place and there make a slight break in your playing.

A STUDY IN WALTZ TIME

This lesson shows the proper way to play waltzes on the mandolin when there is no tremolo, and, as a rule there should be no tremolo unless there are half notes. You will notice that all quarter notes are taken with down strokes, while the eighth notes are down-up.

This follows out the general rule for picking which is always to take beats or counts (in the first three tunes, quarter notes) with single down strokes while half beats (in this case eighth notes) are down-up. The picking is not marked all through the piece, but all measures are played in the same way.

In the "Premier Waltz," you will notice that the F in the second measure from the end is taken with the third finger. This is easier, owing to the C being one fret lower on the other string. The dash between the figures means that the finger slides along to the G without being lifted.

The D. C. at the end means to go back to the beginning and play to the end of the fourth brace. In the second piece it is very necessary that the fourth finger be used whenever it is marked since the picking will not come out right unless these notes are made on the same string as the previous one.

The chord at the end of the first strain of "Buy a Broom" should be B-G.

"La Tina" introduces both ties and dots, which in this case have exactly the same effect. For example the first measures of both the first and second strains are played and counted just alike, since a dotted quarter note is equal in time value to a quarter and an eighth together. The first measure is counted 1-2-&-3, the 2 coming on the first eighth note which is of course not struck. The & comes on the second eighth note, and is taken with a down stroke. The reason for taking the last halves of beats (the &'s) with down strokes instead of up as usual is that the following quarter note coming so quickly after the eighth is better taken with an up stroke.

Whenever two notes follow each other rapidly it is better to make the strokes down-up rather than up-down. There are often places where it would be very inconvenient to take it this way, however, as in the sixth measure of this piece, so it is perfectly proper to reverse the order of strokes.

The main thing is to have them different whichever comes first. Remember that the last strain is played and counted exactly like the first since the dot after a note has the same effect as a note of the next smaller denomination TIED to a note.

Don't forget that a succession of quarter notes (or BEAT notes of any kind) will always be DOWN strokes.

The Etude at the bottom is played in the same way, except that now an eighth note has the beat, so the sixteenths are now the half beats hence require alternating strokes.

Be sure to follow the directions and to make the measures that are marked models for the rest.

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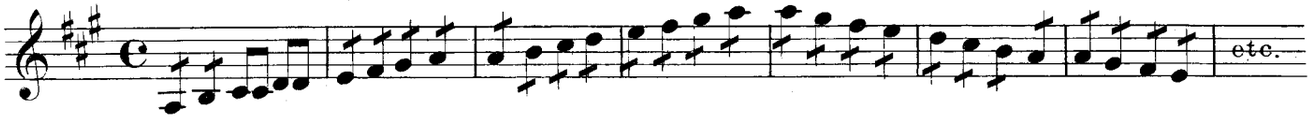
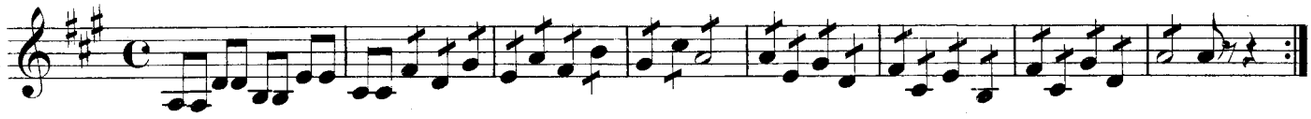
Scale of A and Home Sweet Home.

1.



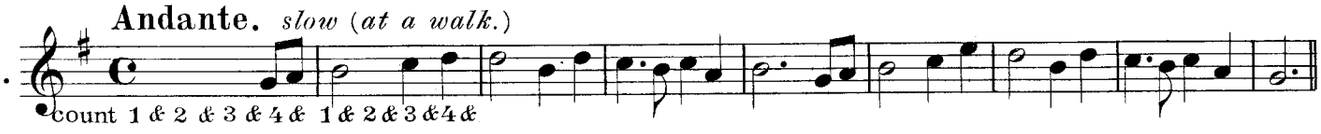
Fourths.

2.



Home Sweet Home.

3.



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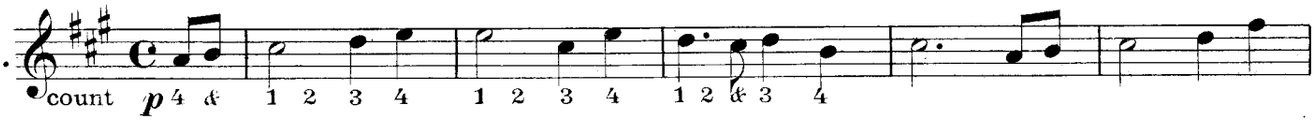

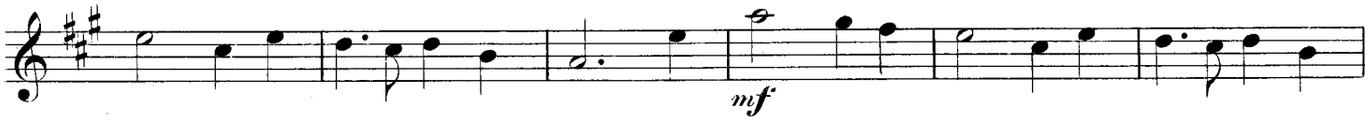

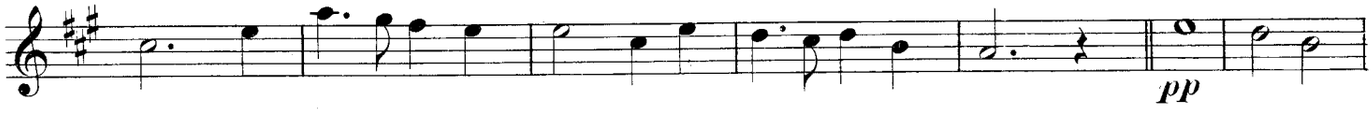

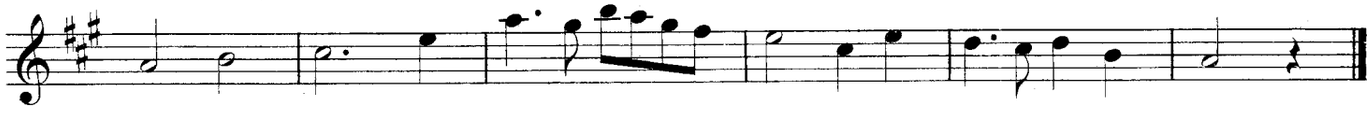

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MANDOLIN—Lesson No. 18

SCALE OF A AND HOME SWEET HOME

This lesson begins with the scale of A in 4/4 time, and each note is printed as a quarter note with a cross line through the stem which signifies that each note must be played twice. In short, you play two eighth notes to each quarter.

The signature of the key of A is F#, C# and G#. This means that if you begin on A and wish to play the same melody, the same scale as you did when you began on C and played every note in rotation, you will have to raise three notes, which are F, C and G one fret, otherwise the melody or scale would not be the same. You must, of course, continue playing the scale at the end of the staff until you arrive at lower A.

No. 2 is an exercise to get your ear used to the interval of a fourth. The second note to be played, the D, is a fourth higher than A. Interval means difference in pitch. By getting used to "hearing" an interval before it is played one learns to read music at sight, and to be sure that the right note is played. An interval is always reckoned from the lowest note upward, and the lowest note must, of course, be counted as one. These two numbers should be played for a long time, and always with the wrist well curved or arched.

In playing these two exercises be sure to hold the right hand exactly as explained in the previous lessons and shown in the cuts. The position of the right hand is important, and you must not get careless in this respect. Make a good vigorous down stroke, leaving the pick against the next string until the instant the up stroke starts.

Ex. No. 3 shows how "Home Sweet Home" is played in the key of G. You will notice that the very first measure contains only two eighth notes, which, of course, makes just the fourth beat of the measure. The directions underneath show how the whole measure might be counted, the two notes coming in on the "4-&." It is really sufficient to begin counting on these notes, going right on with the next measure. This measure can be counted "1-&" and so on, so as to be sure to have time and a word as well, for the eighth notes when they occur later on, or the "&" may be omitted, except when it is needed, as shown in the next line, provided you hold each beat just as long as if you did say the &. It is always best to think it, and then you will be sure not to crowd it out.

Ex. No 4 is the same tune, complete, but in the key of A. This means that every F, C and G must be sharped. The sharps (signature) at the beginning indicate this, so it is not necessary to put in a sharp every time one of these letters occurs.

In third measure (complete) you will find a dotted quarter note. This must be held the whole of the first beat and the first half of the second, being equal in value to three eighths. Of course, this means that the eighth note followingcomes in on the last half of the second beat, the "&."

UP STROKES

In this piece all the "&'s" are taken with up strokes, and this is a safe rule to always follow unless everything should be played with the tremolo, as is often done when the movement is slow. This must be played with single strokes for the present, but we shall return to it later and use the tremolo all the way.

Be sure to make every measure the same length, no matter whether there is one note, or six. Every measure must last exactly four seconds.

When you were a little child did you ever have a set of building blocks or one of the mechanical building sets? Then you will remember how many varied and different things you were able to make out of just a few kinds of pieces.

Melody is like that.

Throughout the whole realm of music you can pick out the same melody, many times. Take the first three measures of the verse of "Home Sweet Home," which you have in this week's lesson. Play it over several times to fix it in your mind. That theme in the same or slightly modified form will be found in a great many pieces. The first three notes in " 'Way Down Upon the Swanee River" is that same theme reversed—just backward—the third note coming first. "Tom-Big-Bee River" starts out just like "Home Sweet Home." "When the Swallows Homeward Fly" is the same theme started three tones higher in the scale.

As you go on you will learn more of these and you should become familiar with them so that you will recognize them immediately. This will make it much easier for you to read new music and to memorize your pieces.

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The Steps and Halfsteps.

The G String.

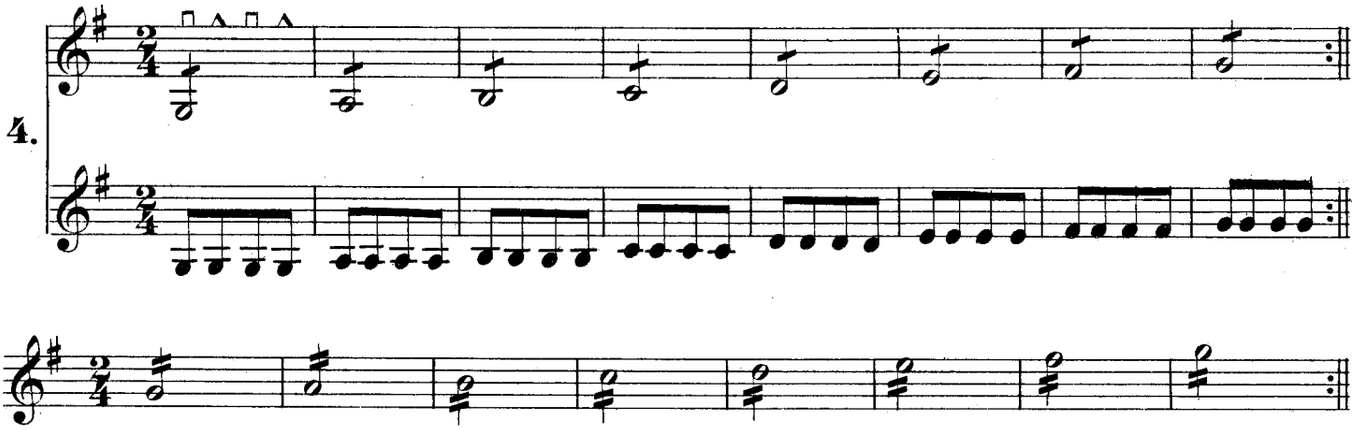
1. Nut. G♯ (or A♭) A G𝄪 A♯ B♭ B C C♭ B♯ C♯ D♭ D D♯ E♭♭ E E♭ F F♭ F♯ E♯ G G♭

The D String.

2. D♯ (E♭) E F♭ F F♯ E♯ G G♭ G♯ A♭♭ A A♭ A♯ G× B B♭ C C♭ C♯ B♯ D D♭

Exercise for the Tremolo.

4.



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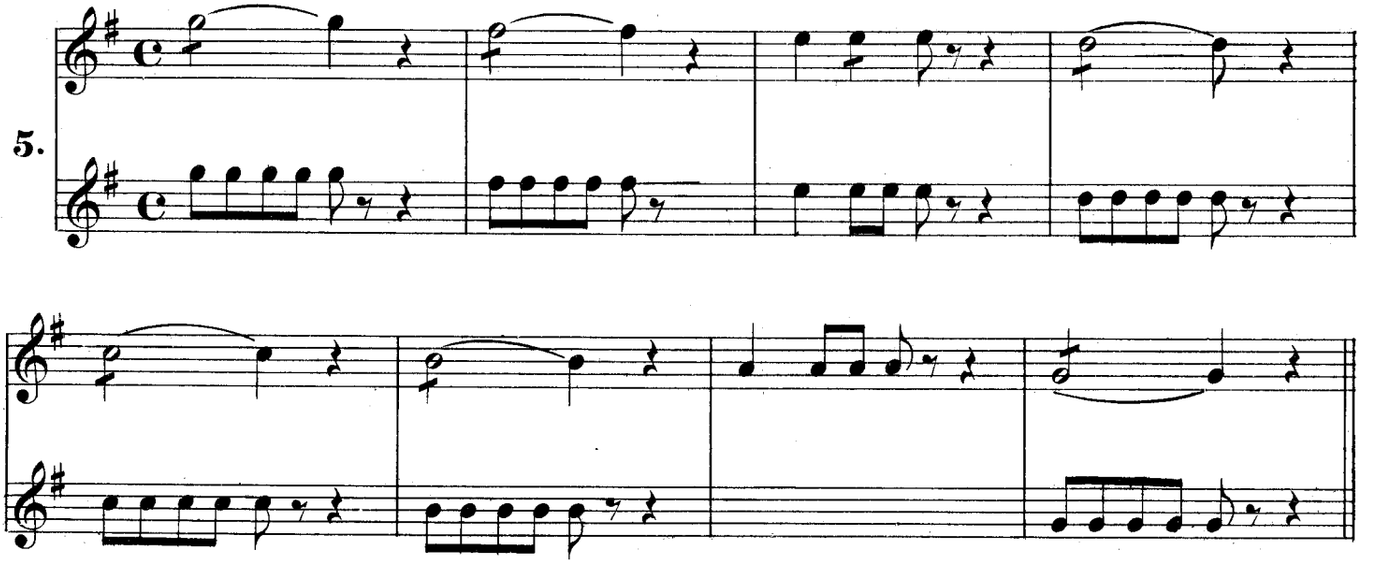

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REMEMBER

Do not rush through your lessons. Each lesson is planned so that it will require at least 30 minutes' study a day for six days. You will make splendid progress if you will follow this advice.

MANDOLIN—LESSON No. 19

THE STEPS AND HALF STEPS

The first two numbers on the accompanying sheet will show you the names of all the frets on the G and D strings as far as the twelfth. The names given above and below show that the same fret has at least two names, since both notes have to be made at the same fret. No. 3 simply shows that a double sharp or double flat is made at the same place as the next note higher or lower. In other words, a double sharp raises a note two half steps instead of one, while the double flat lowers it the same distance.

You will have noticed, of course, that the distance from the open G string to the next note, A, is two frets, or a whole step, while that from B to C on the same string is one fret, or half step. This is because there are two places in the musical scale or alphabet which are naturally half steps, or small intervals between B and C and between E and F. Therefore these notes will always be one fret apart unless changed by a flat or sharp. In the scale of C, called the natural scale, because no flats or sharps are used, these half steps come between the third and fourth (E-F) and seventh and eighth (B-C) numbers of the scale, and this is taken as a model for all the other scales, the half steps always coming in the same place in the scale.

It would be of great benefit to you if you would write out a scale, beginning on each letter of the musical alphabet, and inserting the proper sharps or flats, so as to bring the steps and half steps in the right order. A sharp placed before a note raises it a half step, or one fret on the mandolin, while a flat does just the reverse.

No. 4 might be called an illustration of a slow tremolo, although to be correct, there is no such thing as a slow tremolo. It is either a regular tremolo or it is not.

The dash through the stem means that there are to be four strokes to this note; that is, its value in eighth notes as shown on the lower staff.

The next line shows the same note played in sixteenths, which means eight strokes, four each way. No. 5 shows the effect of a tie, the lower line showing how the strokes come in, although this is not a tremolo. The object is to train the hand and wrist in the movement.

Be sure to tilt the hand slightly over toward the right, so that the pick will always rest against the next string after the down stroke, and in taking the up stroke, don't be afraid to bring the pick up to a good distance from the string.

The right wrist must be kept in a curved position, though not so much as to be uncomfortable.

TRAINING THE EAR TO LISTEN

The sense of hearing is almost as highly developed a channel for receiving impressions from the outside world as is the sense of sight. Touch, taste or smell require practically direct contact with the object sensed. Sight and hearing, on the other hand, convey impressions to us from a distance.

Have you developed your powers of perception along musical lines? Many stories are told of great musicians who after hearing complicated compositions once were able to play them from beginning to end without error. Some people have this faculty naturally. Many more could develop it to a greater or less degree with great satisfaction and benefit.

Here is a definite plan for improving the ear memory.

Determine to memorize, each day, a few words that are spoken to you in conversation. At first, you may start with only two or three words. Think to yourself—now, I'm going to remember the first three words that so-and-so speaks to me. Listen to those three words very attentively. Get the inflection of the voice. It may help to remember the facial expression also, at first, thus tying up eye impressions with ear impressions. Later, be content to separate them. Before the day is over, try to repeat these three words just as they were originally articulated.

Another aid is to have someone read a line or two of poetry to you in the morning. Make every effort to memorize it just from hearing it once. Take little enough at a time, to start with, so that it is not too much of a task. Then try to repeat the lines at night, mimicking the tones and inflections in which it was given to you. As your memory improves, take a little more at a time.

After you have gotten well along with this, apply the same principles to music. Have some one play just a measure or two of melody to you. Listen with keenest interest. Draw in your mind little diagrams of the melody as it goes up and down the scale. Have the keynote told you, and later try to play the melody, yourself, from memory. In time, you will be able to tell from the sound what the keynote is. You will be able to tell the time. And after a while, you will carry long passages in your head.

This accomplishment will be a great source of pleasure both to you and to others, for your store of music will be rapidly increased by this unique ability. It will also be a very material aid in memorizing your solos and concert pieces.

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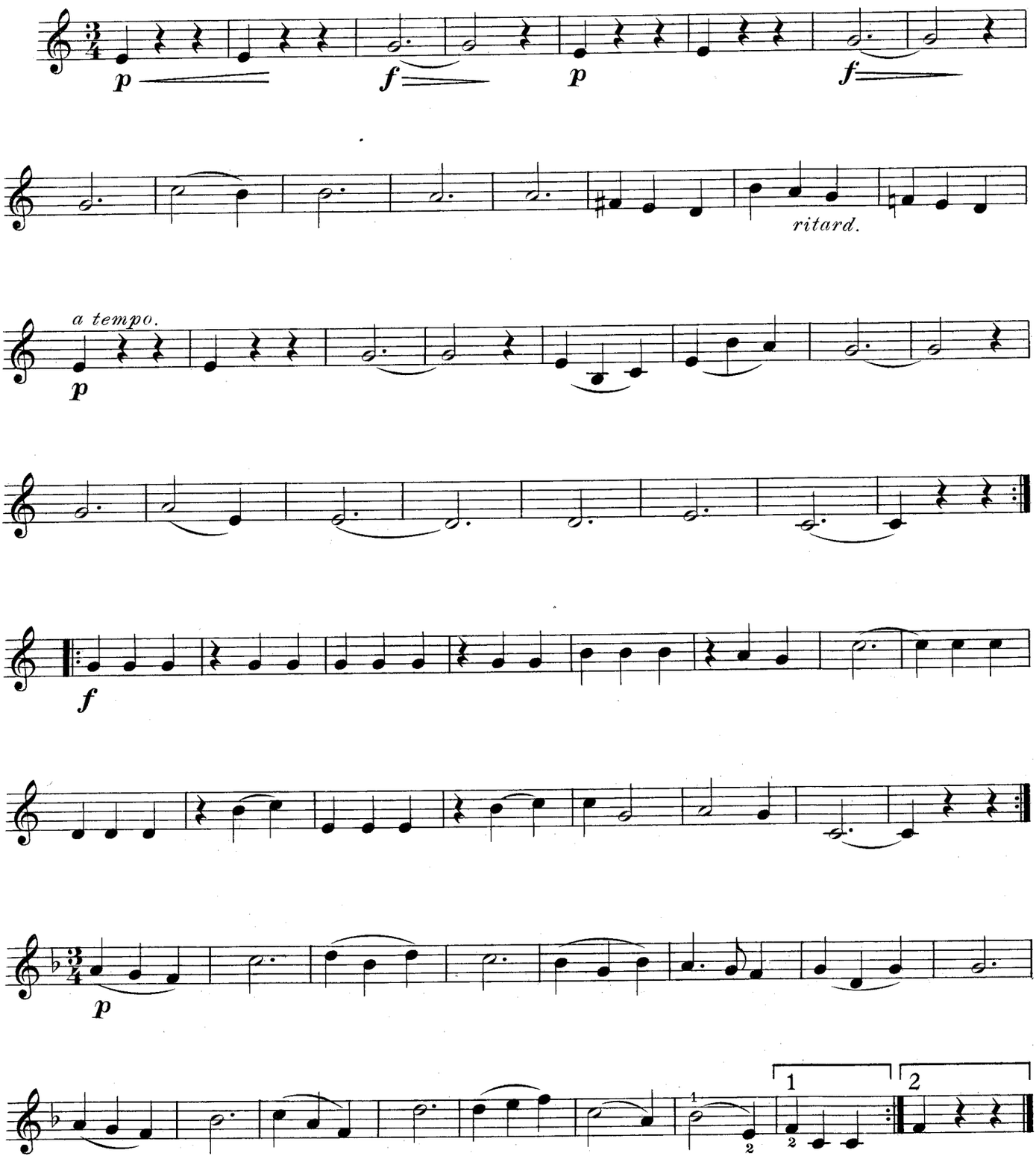
American Beauty Waltz.

C. A. EGENER.
Arr. by C.W. Wilcox.



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MANDOLIN—LESSON No. 20

AMERICAN BEAUTY WALTZ

This pretty little waltz may be played very effectively, even by a beginner, if he carefully takes notice of the various marks, which we will now explain. It begins in the key of C major, because there are no sharps or flats in the signature (at the beginning).

*It is in 3/4 time, which means "three quarter notes" (or something equal to that) are contained in each measure, which means that you must count:—*1-2-3 *for each measure, giving one count for every quarter note or quarter rest; two counts for every half note, or half rest, and three counts for every half note which has a dot to the right of it, and you must count aloud.*

*In the two first measures, be careful not to sound the quarter note longer than one count, and then remain absolutely silent while you count two for the two quarter rests. In the third and fourth measures the curved line connecting the two G's is a tie which binds those two into one long note, which is sounded for five distinct counts, thus:—*1-2-3-1-2.

In the sixth measure of the second staff there is an accidental sharp before the note F, which means that you push your fingers up a half step toward the bridge. A step means one-half of the distance between F and G. In the eighth measure there is a "Cancel" (or natural, as it is sometimes called), which means that the sharp is cancelled and that you play the natural F by pulling the second finger back very close to the first finger; p means begin softly, and the wedge-like sign which follows it means to gradually swell the sound to loud. F means loud, and the wedge-like sign which follows it means to gradually decrease the sound to soft.

The curved line over the notes C and B in the second measure of the staff is a slur, which means to blend the two different sounds together by playing both smoothly and connectedly. The difference between a tie and a slur is plainly seen here: the tie binds two notes of the same name and sound into one long sound, and the slur blends two or more different sounds.

SIGNS OF EXPRESSION

Ritard means slower and slower by degrees. A tempo means resume the original time. At the end of the thirty-second measure is a double bar with dots to the left, which means repeat the entire thirty-two bars.

At the beginning of the fifth staff the double bar with dots to the right is simply a forewarning that the following strain is to be repeated. This strain contains only sixteen measures, which are to be repeated.

At the beginning of the seventh staff you will observe that there is a flat on the middle line, which means that the name of this line has been changed from B to Bb, and that all notes printed on that line must be played a half step lower, or half-way between B and the nut.

You will notice that there are several places where there are three quarter notes slurred which are to be blended. There are sixteen measures in this strain, at the end of which are two brackets with the Fig. 1 *under the first one; this is called the first ending; then the repeat mark says play it again and at the end you are to skip the first ending and play the second ending in its place.*

You will notice that this selection has all the ear marks of a popular composition. It has a strong rhythm. The Waltz is always catchy, entertaining and enjoyable. A march whose rhythm is even more strongly marked, arouses us to more violent action. A Waltz pleases and rests us, however, or merely stirs us to the graceful expression of the dance.

The American Beauty Waltz also has the necessary rise and fall of pitch in its tone to please the ear, by contrasts. The recurring motive of this selection makes it easy to follow. You need never be afraid to present this piece before the average audience, once you have learned to play it creditably.

Piano accompaniment may be had for this waltz for 20c.

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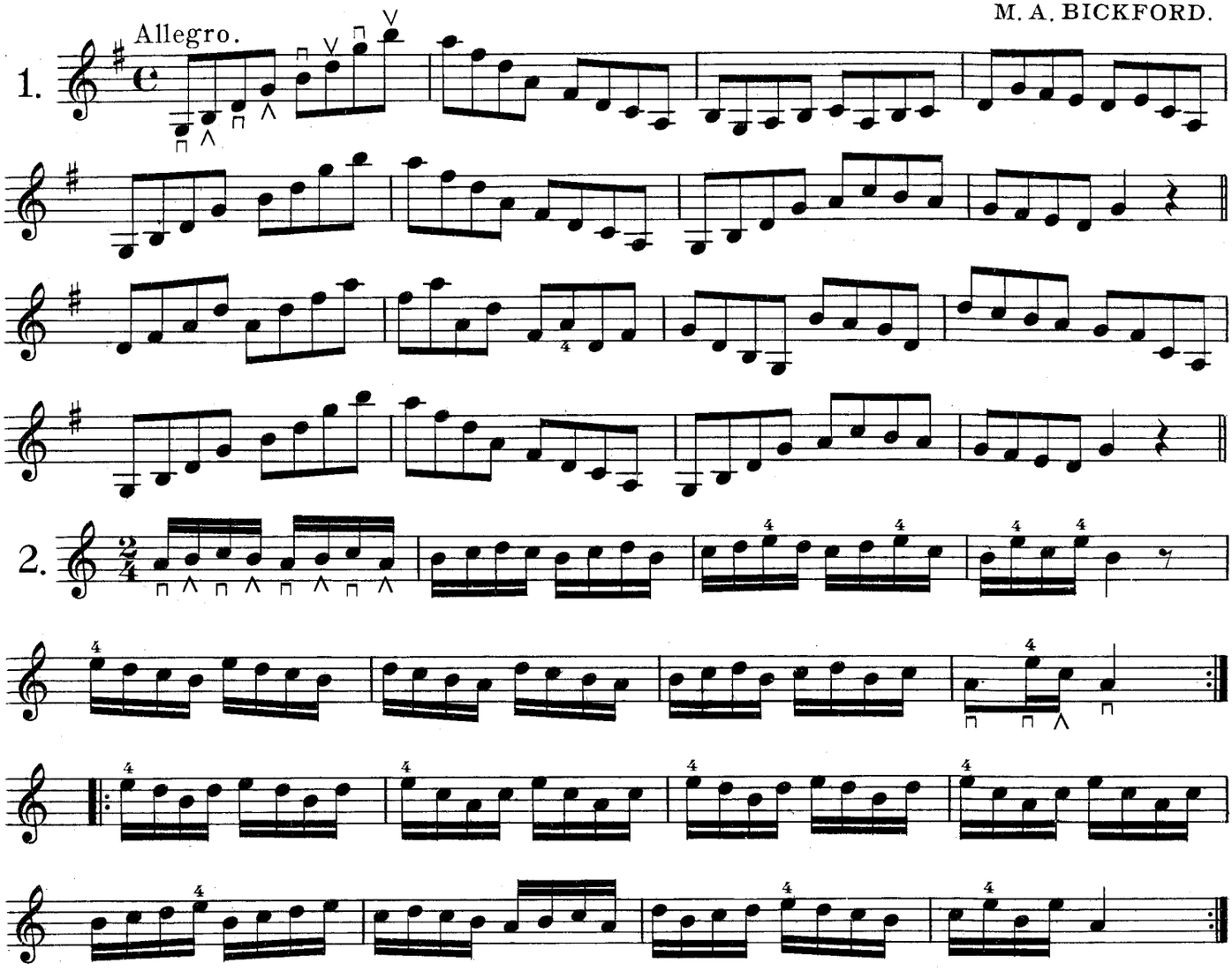
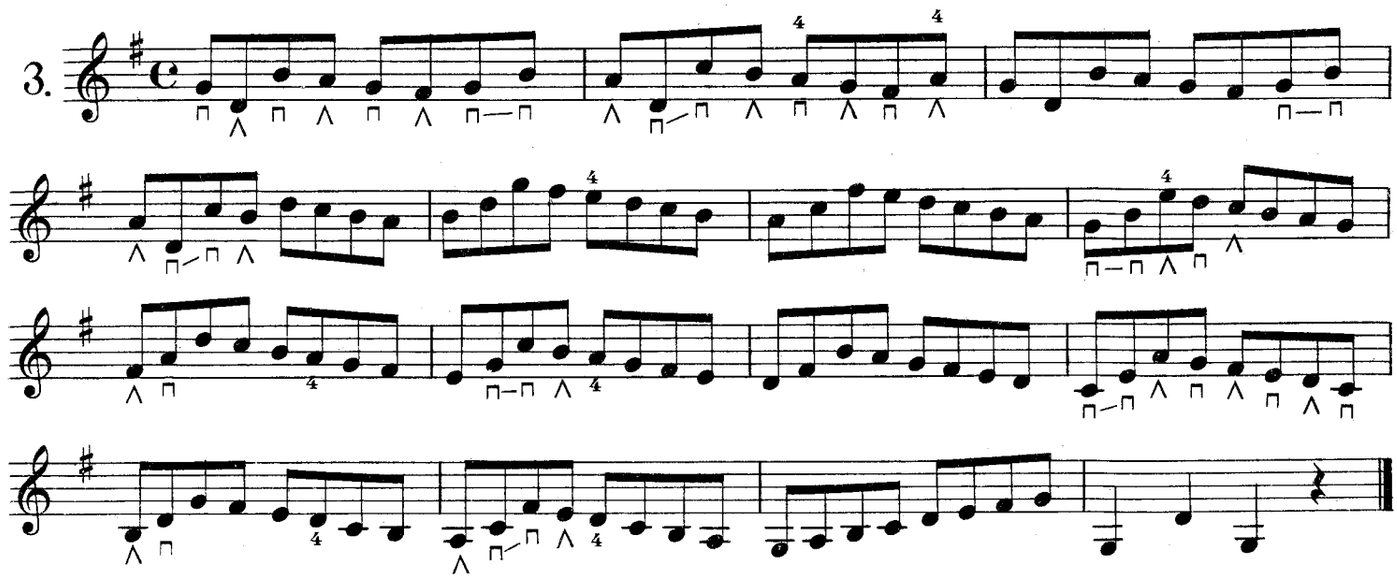
Arpeggio and Technical Studies.

M. A. BICKFORD.



Studies in Irregular Picking.



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MANDOLIN—Lesson No. 21

TRAINING THE EYE TO READ MUSIC

It is often of extreme convenience to a musician to be able to look at a piece of music and from an almost instant glance to absorb and remember anywhere from a measure to a phrase of it. You can readily see how helpful this is in the case of turning pages. Often there is a place half through the last bar where the hand is free for a moment. Following this, there may be a very difficult movement that requires the constant use of the hands right through a good share of the first bar on the next page. If you can remember the last half of the last bar on the first page, you can turn the sheet when you come to this opportune place and play right along without interruption.

It is quite possible for anyone to acquire this ability. Memory is largely a matter of training. And memory of sight impressions is speedily gained through developing a keener perception. You do not—naturally—see one-tenth of what you look at. By getting into the habit of making yourself actually see what you want to remember, you will soon be able to remember what you see.

We look at things and think we see them, but all too often we do not really see them at all. They make no impression on our brains and therefore are not remembered. This has its good as well as its bad features. Very likely it is a protection of Nature against storing up a mass of impressions needlessly, for our eyes are always looking at something or other in your waking hours, most of which we would have no desire to remember. But the carelessness thus engendered often leaves us helpless when we want to remember what we see. We have gotten into the bad habit of careless looking.

An interesting way to correct this was used by Houdin, the French conjurer, as well as many others. You may use it to advantage. It is said that as he passed a shop window, he would glance in—just barely glance—and then pass on. He would then write down all of the objects that he could remember having seen. Later, he would return and check up on his list. As he continued this day after day, he found himself remembering more and more of what was in the window, until finally he was able to recall almost everything that was in even the largest shop window.

The same benefit can be gained by having several small objects put together on a table. Glance at these intensely, and then cover them up and try to write down all that was there. This makes a fine, interesting game when several are present. The person who names the greatest number of the objects correctly wins. This will quicken your perception marvelously.

Then apply this same ability to reading your music. First try to grasp one measure. Cover the music and try to write what you saw. Continue with two measures, and so on. If you can see in your mind's eye distinctly enough to write it out, the notes you have just looked at, you will also be able to play it correctly from memory. This will also help you in memorizing your solos and concert pieces. It is always considered a little better form to memorize and play without your notes.

ARPEGGIO AND TECHNICAL STUDIES

Ex. No. 1 will give the fingers good practise in making skips, but you must be careful to leave them down on the strings as long as possible, that is, until they are needed somewhere else, or until you need the open string. The first measure is a sample of the picking all through, so that part of it will cause no trouble. The little finger has to be used only once, but it is very important that it be used then.

The second exercise might well be called a study for the fourth finger, since it is used so much. It is not marked in every place where it has to be used, but if two groups of notes are exactly alike, and it must be used in one, of course it would be in the other.

Ex. No. 3 introduces the gliding pick, sometimes called the coule. This simply consists of sliding the pick easily from one string to the next, as indicated by the dash between the pick signs, and allowing it to rest against the next string, just the same as though the second string had been the only one struck. In every case after the pick slides across two strings, the next stroke must be up, whether it appears to belong there or not.

If you follow the picking exactly as marked you will find that it will always come out even and that there will be no awkward place, such as having to pick twice in succession in either direction, or taking an up stroke on a lower string. Watch the fourth finger very carefully also. These studies should be so thoroughly learned that they can be played very rapidly.

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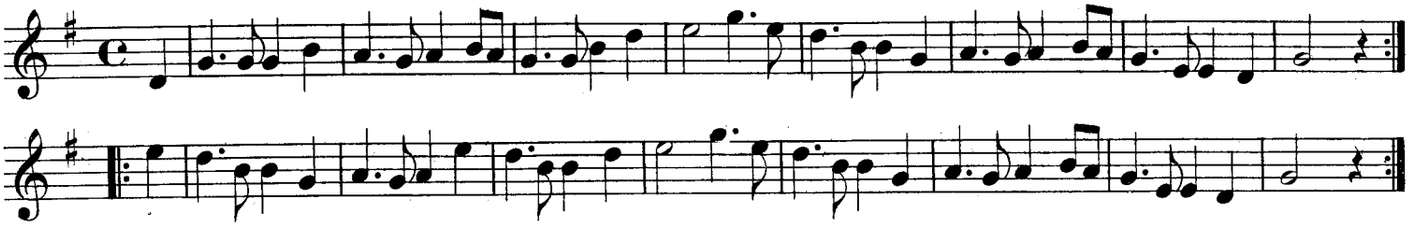
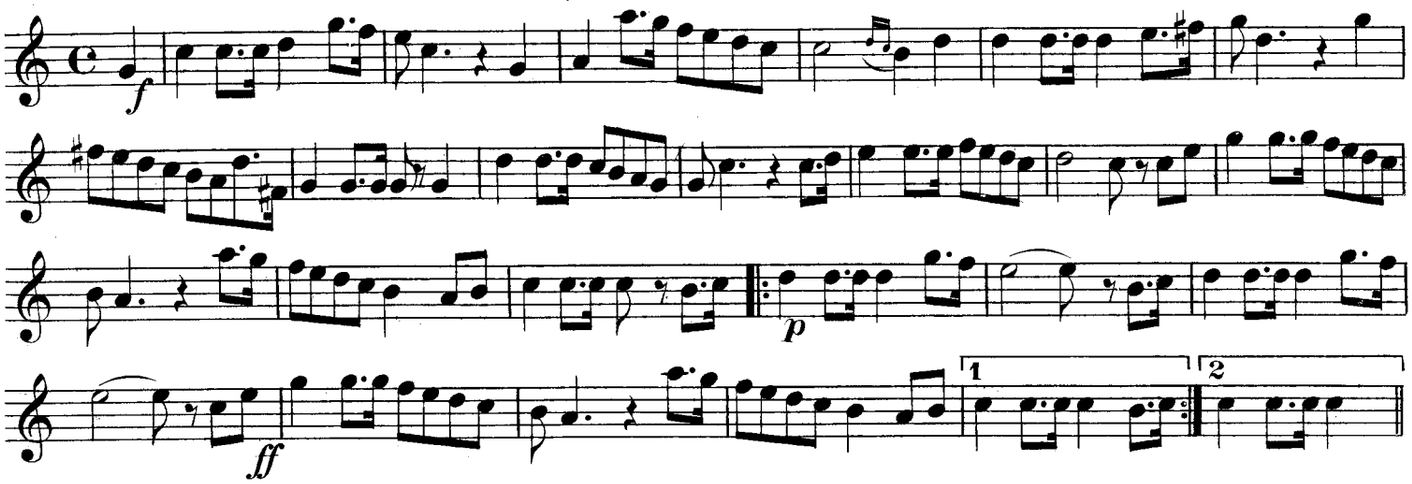
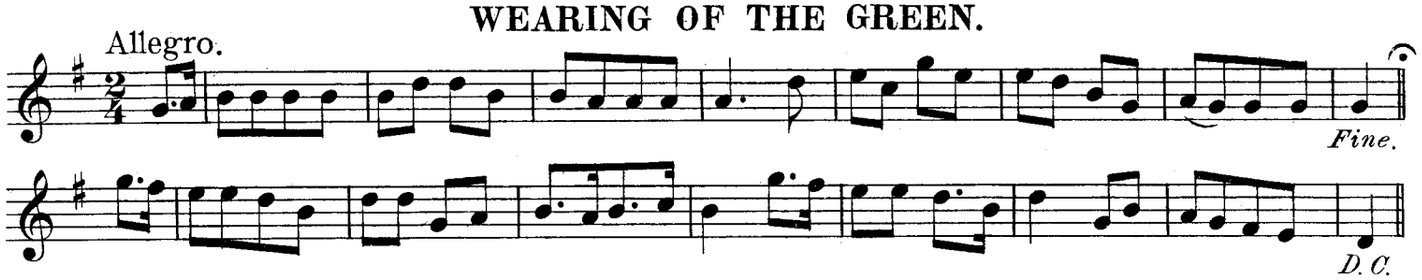
AULD LANG SYNE.



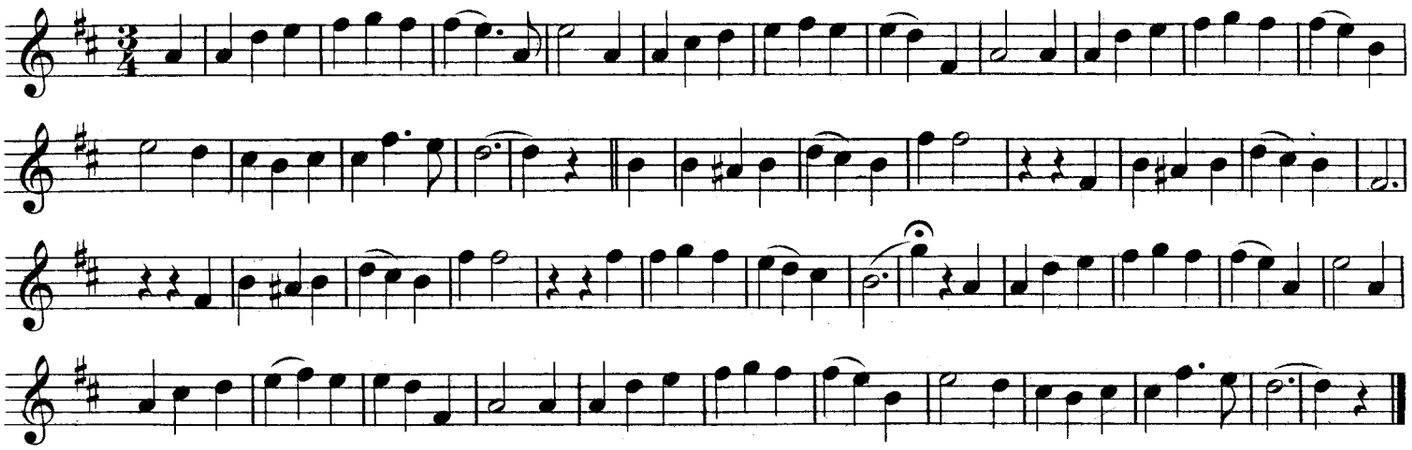
RED, WHITE AND BLUE.



WEARING OF THE GREEN.



FLYING TRAPEZE.



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MANDOLIN—LESSON No. 22

THE KIND OF MUSIC THAT WILL MAKE YOU POPULAR

When you play for others, it is for the distinct purpose of bringing more joy into their lives. If it brings you pleasure also, well and good; but for the time being you forget yourself in your service to those who listen.

There is another aspect to this. If you play the sort of things your audience likes and understands and takes pleasure in, they will consider you a far better musician than they will if you play something far more difficult and to them less understandable.

The story is told of a performance of a London orchestra before the late Shah of Persia. All through the concert he gave no sign of pleasure or appreciation. When it was over, however, he mentioned that he liked the first piece on the program and would like to hear it again. They started to repeat it, but he shook his head: In the same way each of the numbers was started, but none of them was what he had referred to. By that time, the conductor was in a frenzy of despair and the orchestra badly out of tune. He commanded that they tune their instruments in preparation of one last trial to please the Shah. And lo, as they were enrapt with the babble of sounds attendant upon retuning, a smile spread over his Majesty's countenance and he commanded his grand vizier to pin the Order of the Victorious Hummingbird upon the conductor's breast. There are all sorts of taste in music as well as in other things.

But there are a few fundamentals that will guide you in making selections for public playing. The first step toward musical appreciation seems to be the sense of rhythm—the recurrence of beats; so let your pieces be of distinct time patterns.

The next step is sense of tune; so choose pieces that have distinct catchy tunes. Compositions that go up the scale and down, back and forth, are more pleasing than those which run along on about the same pitch. And if the motif is repeated in different parts of the scale, so much the better.

It is always safe to work in some of the old familiar songs for the average audience, for they have the above characteristics. Then, for your showy numbers choose some of the attractive waltzes and marches that have been given in these lessons, and you will have an effective, enjoyable program.

AULD LANG SYNE

For this lesson we give you a collection of familiar airs which are written in the keys of C, G and D major.

"Auld Lang Syne" is a Scotch air in common time of which little need be said except that both strains are repeated. At the beginning of the second strain, the double bar with dots on the right-hand side is merely a warning that the second strain will be repeated.

"RED, WHITE AND BLUE"—This is in the key of C and in common time. The first strain is not repeated, but the second strain is, as shown by repeat sign at the beginning and end of this strain. The two brackets over the last two measures marked 1 & 2, represent first and second endings. The music written under the bracket marked 2 is omitted the first time, but when you repeat the strain, omit the music under the first bracket and play that which is under the second in its place.

This piece also introduces dotted eighth notes followed by sixteenth notes, which, of course, makes the dotted eighths just three times as long as the sixteenths. At first you may play these notes as though they were both eighth notes; that is, make both the same length, but as you get the melody and the time fixed in your mind, begin making the dotted eighth longer than the sixteenth until you are able to make it three times as long.

"WEARING OF THE GREEN"—This is in 2/4 time, which means two quarter notes or something equal to that (four eighths are equal to two quarters) in a measure. The little curved line with a dot under it means the finish or end. The word "fine" also means end. The letters D. C. are an abbreviation for Da Capo, an Italian word meaning "to the beginning." Hence this piece is played straight through to the end of the second staff without repeat and then goes back to the beginning and ends at "fine." Allegro means lively.

"FLYING TRAPEZE"—This is in 3/4 time, which means three quarter notes (or something equal to that) in a measure. This may be played in slow waltz time. The little curved line with dot under it in ninth measure of third staff indicates that the note under it may be prolonged or held longer than its regular time value, but when used for dance purposes this hold should be disregarded. There are no repeats in this piece.

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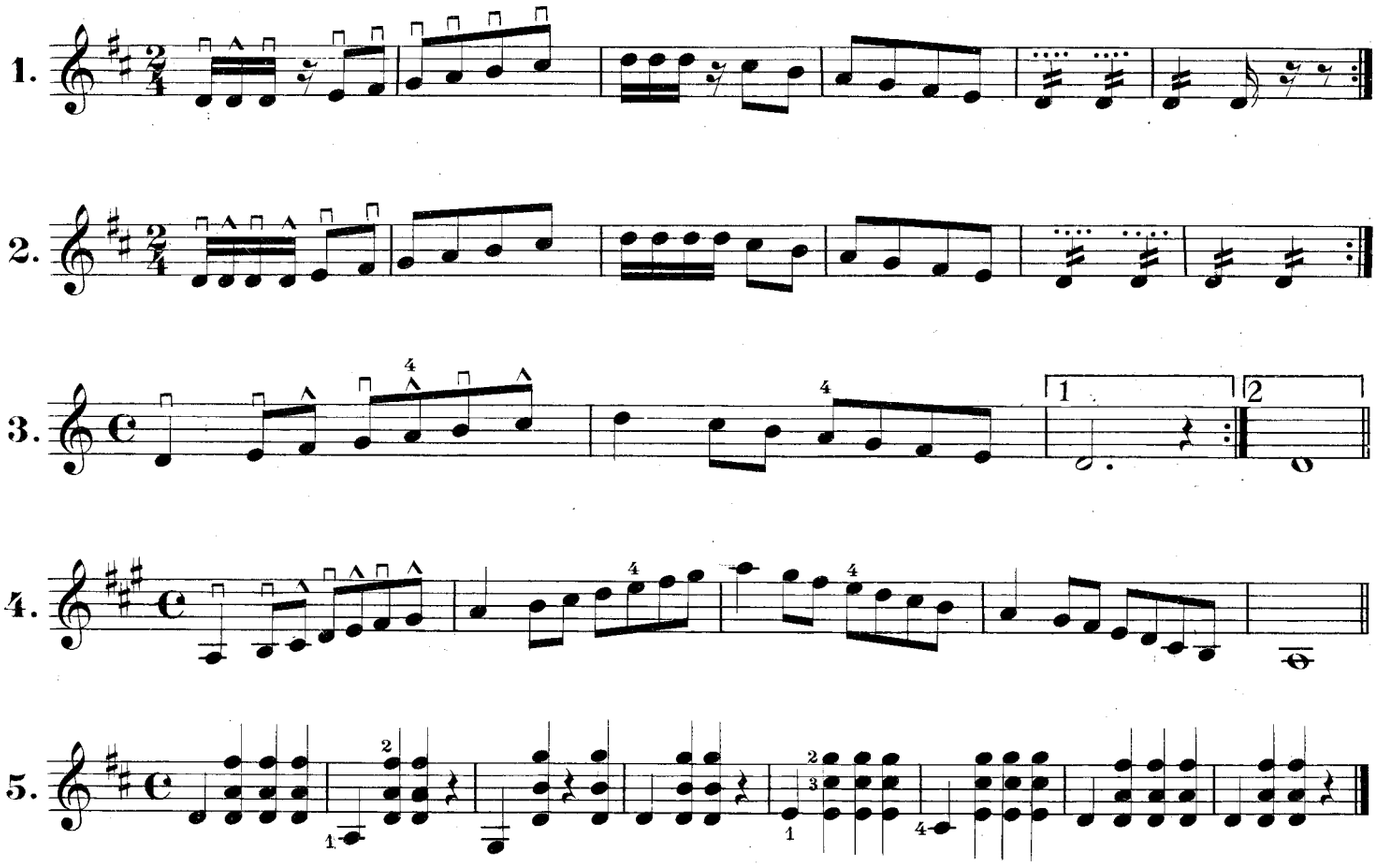
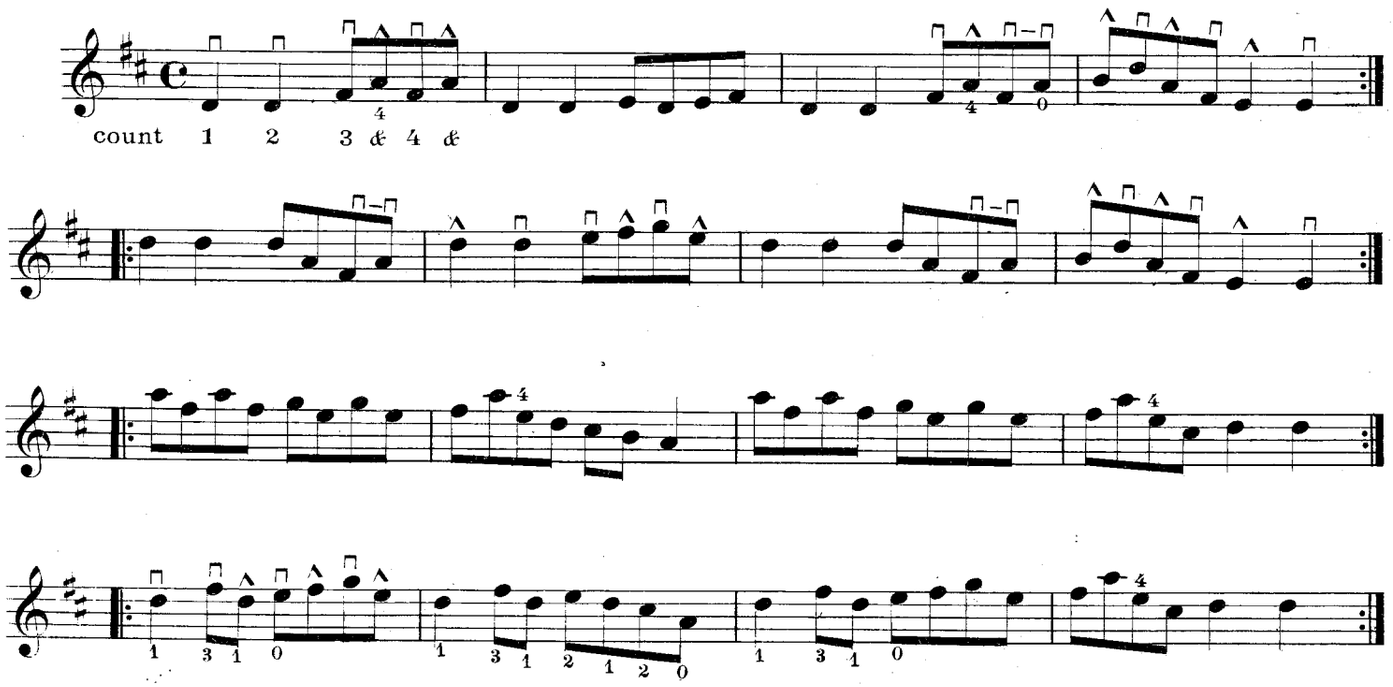
The Keys of D and A.



Opera Reel.



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MANDOLIN—LESSON No. 23

THE KEYS OF D AND A AND OPERA REEL

The first and second examples are just alike except where there is occasionally a sixteenth note left off in the first one, the sixteenth rest taking the same amount of time that an up stroke for a note would.

These exercises are written in 2/4 time, but it is usually better to think of this as 4/8 time, especially when there are sixteenth notes, since in this way each eighth note or beat takes a down stroke, while the sixteenths or half beats are played down and up. This rule can practically always be applied to mandolin music.

You will find the picking marked in the first two measures, and the same order must be followed all through. You will notice that in this D scale there are two sharps: F and C. Unless you use these every time the letters occur it will not sound like the scale of D at all.

The four dots over the notes in the second measure from the end of both these exercises indicate that each quarter note is to be given four strokes; that is, played in sixteenth notes. This is not a regular tremolo, although it is often called so. Of course, you understand that the dots at the end of the line mean to repeat.

In Ex. No. 3 we have what looks like a D scale. It is really in the key of C, since there are no sharps or flats used at all. This being written in common, or 4/4 time, has to have a down stroke for every quarter note and down and up strokes alternately for the eighth notes. So, you see, the same rule is followed, no matter what kind of time the piece is in; that is, that whole beat notes are down strokes, while half beats or two notes to a beat are always down-up.

If you follow this rule in this particular exercise you will have to use your fourth finger on the A's instead of the open string, since in the first measure the only way A can be taken with an up stroke is to make it on the D string at the seventh fret.

The same thing happens in the second measure, only this time it comes with a down stroke. Of course, this A itself could be played on the open string, but the next note lower would be made with an up stroke, and you will notice that it is very awkward to use an up stroke on the string immediately after a down stroke has been used on another string. In fact, this should never be done; hence it is often necessary to use the little finger to avoid awkward picking for the right hand. The measure marked 1 is called the first ending, that is, of the strain or exercise, and is played the second time.

In Ex. No. 4 we have the scale of A, the picking being the same as in Ex. No. 3. The fourth finger has to be used several times in this exercise. Of course, the one thing that is really new is the third sharp G. You must be sure to get this every time it occurs.

CHORDS AND HOW TO PLAY THEM

Practise the chords in Ex. No. 5 very slowly. Several notes on one stem indicate that they are all played together; that is, the pick glides quickly across all the strings indicated by the notes. It is usually better to hold the pick rather loosely in striking a chord, otherwise it is apt to be too noisy.

Be careful to observe the fingering in this one. The Opera Reel is a practical application of the down and up strokes, as applied to beats and half beats. Be sure to use the fourth finger whenever it is marked, but not otherwise.

In the third measure there is an example of the sliding pick, Coule, as it is called. It is indicated by the dash between two down strokes. The pick simply slides from the D to the A string, making the two notes without being lifted for a second stroke as it usually is. Two notes are really made with one stroke, though no faster than if two regular strokes were used. The last note in the measure having been down, the next is up, and this order continues until a convenient time to change comes. This slide occurs several times in this piece and must be carefully practised.

In the fourth strain, the fingering marked under the notes indicates that the hand is in the third position part of the time. For instance, the first note, D, is taken at the same fret as usual, but with the first finger. This allows the next two notes, F and D, to be taken on the same string, thus making the picking very easy, while any other way it would be hard.

The O under the E means come back to the first position and, of course, stay until the fingering again indicates the third. In the second measure of this line there is a quick shifting of the hand back to the first position, but it can be done very smoothly with practise. It should be played quite fast when you get it learned.

This does not mean that you should play fast when practicing. A requirement for successful practicing is that you take up a small portion at a time and practice it over and over, until you are thoroughly familiar with the theme, the time and the fingering. Sometimes a single measure is enough to work on. After you are sure of this, take a little more and master it.

After you have learned small divisions this way you may begin combining them. Not only will you find it easier to do the work in this way, but it will also be more uniformly accomplished in correct time, and, without trying, you will find that you have memorized a good part of the piece.

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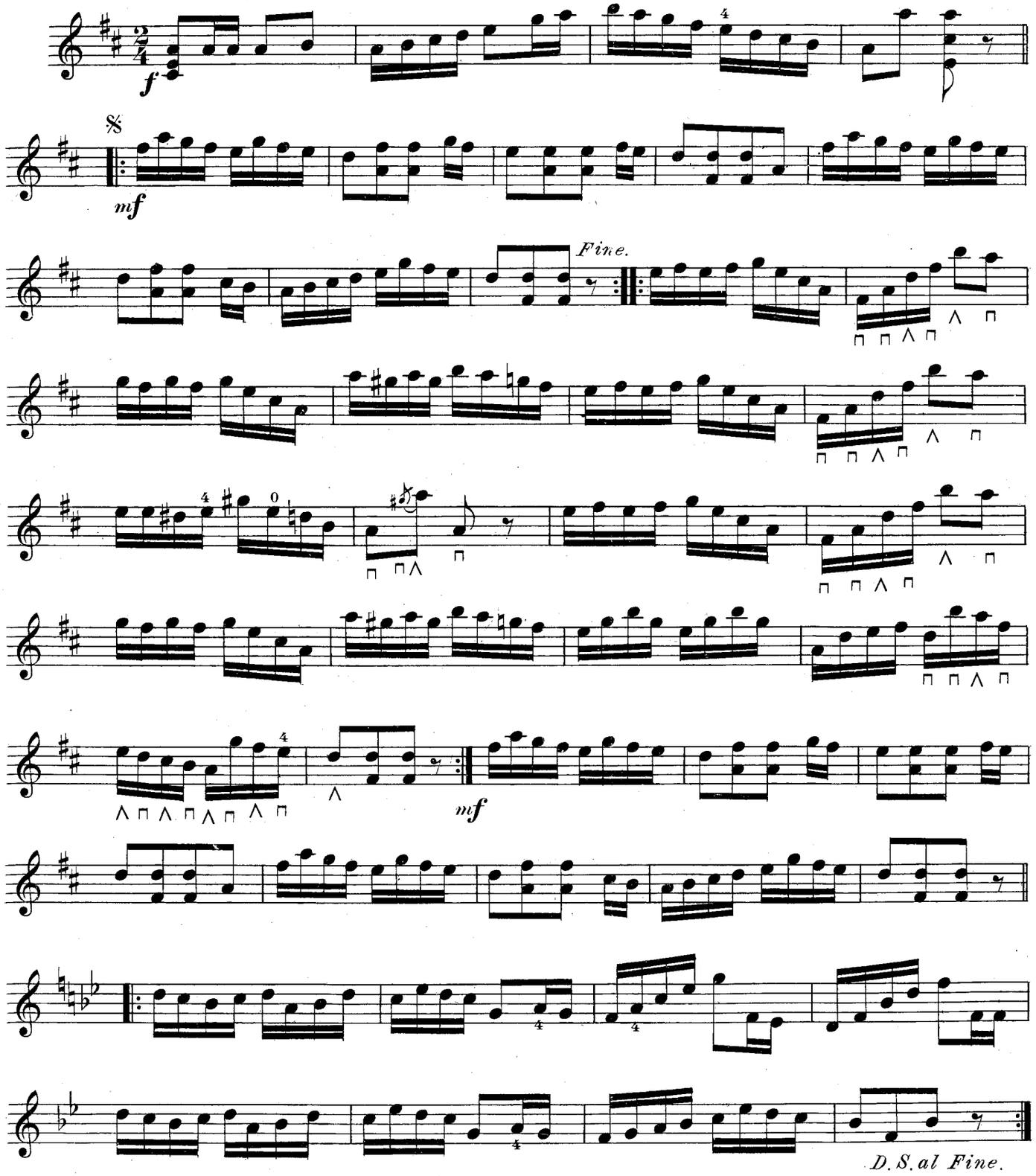
Perpetual Motion.

POLKA.

MYRON A. BICKFORD.



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U. S. SCHOOL OF MUSIC

MANDOLIN—Lesson No. 24

APPRECIATION OF MUSIC

With this lesson you finish the first quarter of your task.

If you have practiced the little required each day, you have made constant progress. Your foundation is well laid, and that is the most important thing of all building work.

You have reason to be enthusiastic about music, and especially about your added musical ability. It is a great privilege to be able to play for one's self and for the joy of others. It would almost seem a duty to develop this gift to the utmost.

But there is one other thing which you have acquired without even realizing it, perhaps. That is the ability to appreciate music better than ever before. You know, now, some of the beauties of harmony that were secrets before you studied these lessons. You can understand music better when you hear it played—when you hear it sung. You know that music, the universal language, is telling you beautiful things about life and love, hope and despair, failure and success.

This in itself has been worth the time you've put on it, hasn't it? And the best is yet to come. Day by day, wider, brighter vistas will open up before you. You will play more charming melodies. You will hear more entrancing meanings. Grown-up story books are more interesting than the first school primer. Just so, the wonderful things which the great masters wrote in Opera, in Oratorio, in Symphony, in Concerto and in Fantasie will lead you on and on to fresh joys in the wonderful garden of music.

PERPETUAL MOTION

The same general rules of picking apply to this Polka as to all pieces written in 2/4 time; that is, the eighth notes are taken with single down strokes, while the sixteenths are down-up. Thus the picking for the first measure is down-down-up-down-down, with the down strokes all in the same regular time; that is, equally distant from each other. Occasionally you will find a place where the fourth finger of the left hand must be used, but this is always indicated.

In the last measure of the third brace, the pick slides from the third to the second string, thus making the second note with a continuation of the down stroke, rather than a separate stroke, as one might understand from the marks under the notes. This sliding of the pick makes the third note in the measure come with an up stroke, also the eighth note (B), but this is allowable in a case of this kind.

In the second measure of the fifth brace the grace note is taken with a down stroke and the regular note (A) follows immediately with the up stroke.

The sliding pick, referred to above, occurs several times, always indicated by the two down strokes in succession, when the two notes are sixteenths, but otherwise the strokes would be made in the regular way.

The last strain (last two braces) is in the key of Bb, which is unusual for the mandolin, but which is not hard. You will notice that the two sharps which you have been using are now removed and two flats, B and E, are used instead.

Of course, all the E's occurring in the strain must be made with the fourth finger at the sixth fret on the A string.

After repeating this strain, you must return to the sign at the beginning of the second brace and play this strain once only, ending at the word "fine." This should be played quite rapidly and is very effective when it is well rendered.

Remember that the beat notes (eighth notes) are always down strokes, except when the sliding pick has temporarily changed the order. Don't forget to watch the position of the left hand and fingers, keeping the tip of the thumb about on a level with the finger-board.

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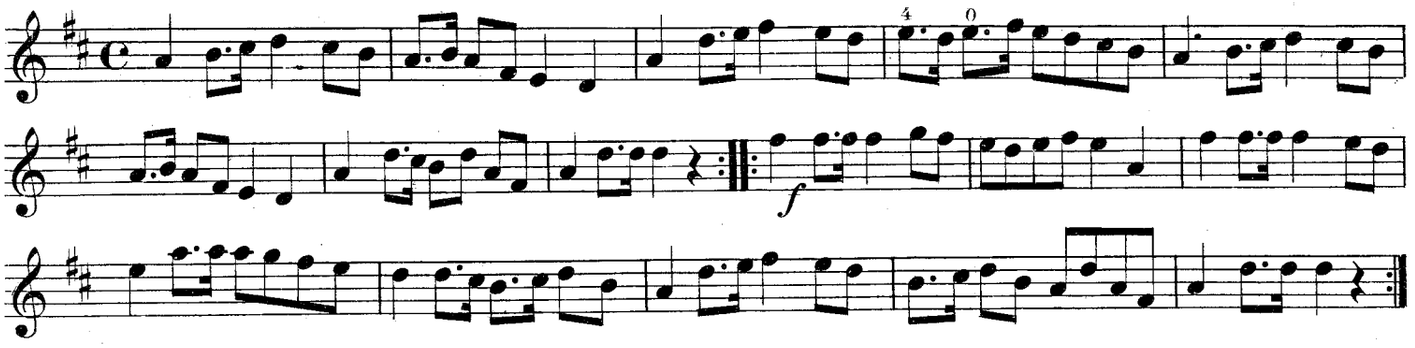
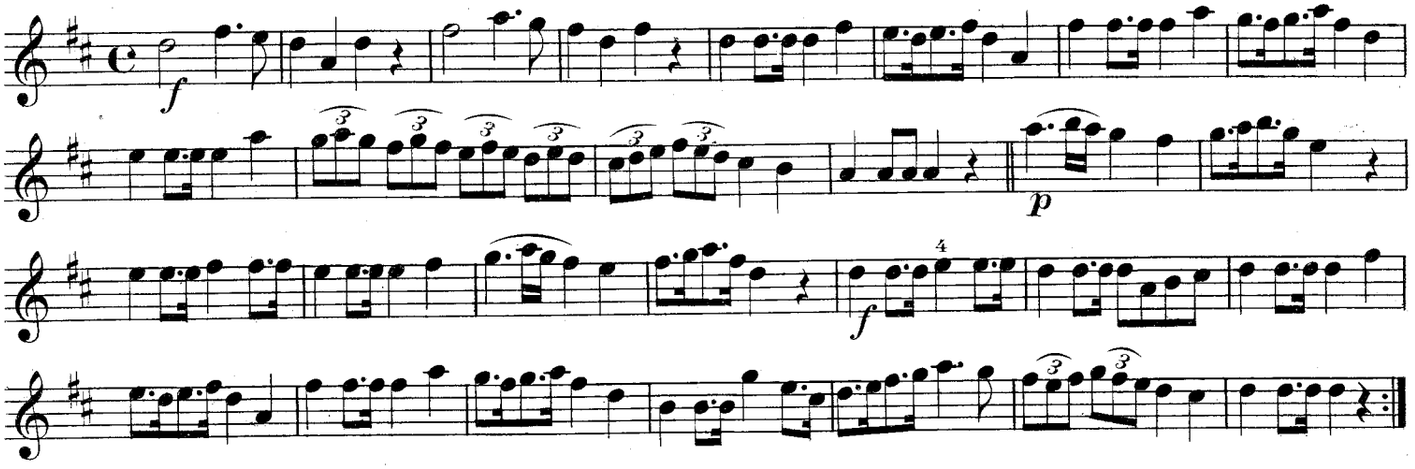
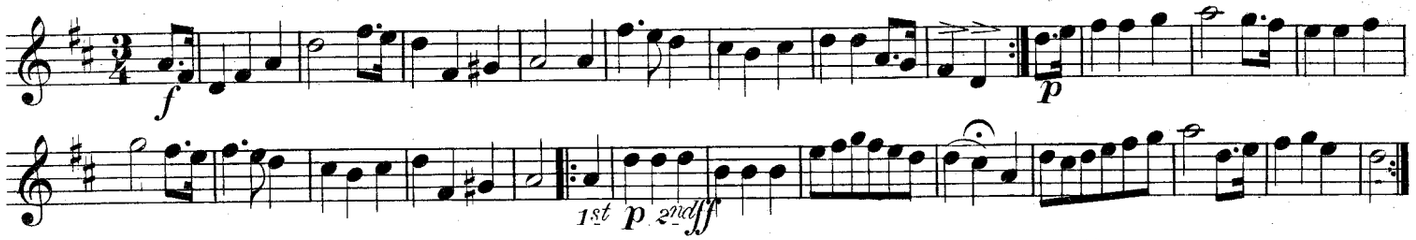
HAIL TO THE CHIEF.



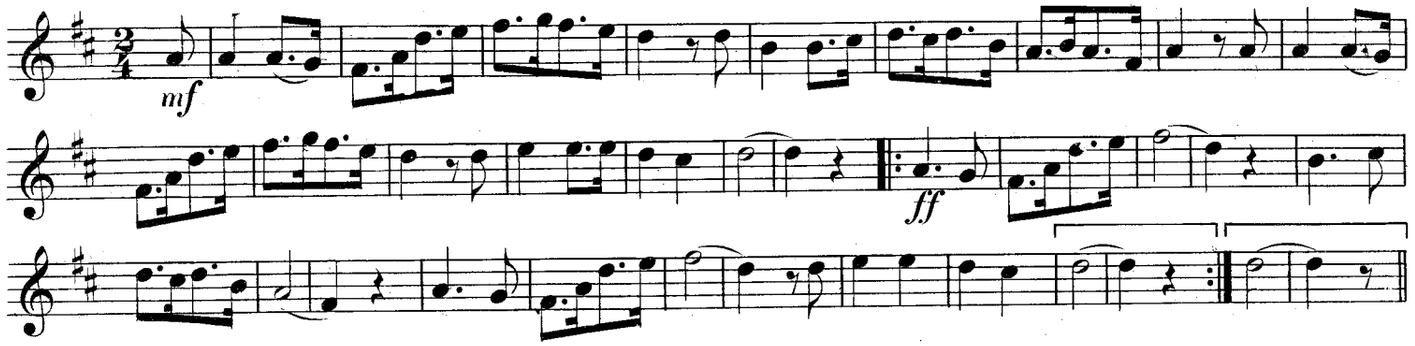
HAIL COLUMBIA.



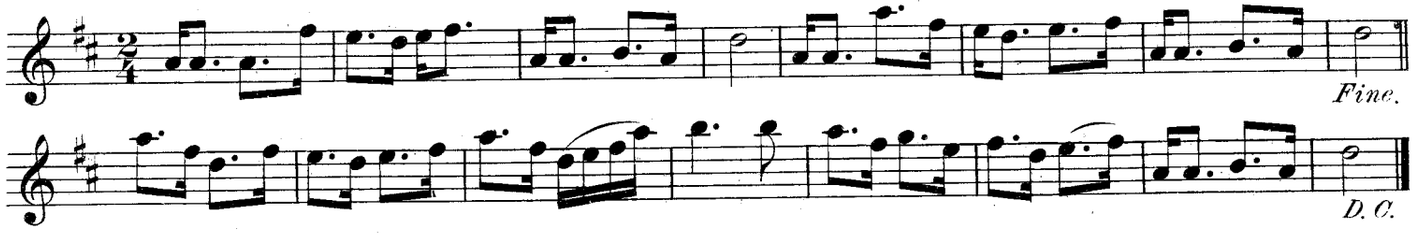
STAR SPANGLED BANNER.



"JOHN BROWN" or "GLORY HALLELUJAH."



COMIN' THRO' THE RYE.



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U. S. SCHOOL OF MUSIC

MANDOLIN—LESSON 25.

HAIL TO THE CHIEF.

This is another of our collection of familiar airs written in the key of D major in common time (same as 4/4 time). Learn to name the intervals of the scale of that key and play the scale at the same time viz:—D-E-F♯-G-A-B-C♯-D. Count four to each measure, one for each quarter note or its equal. A dotted eighth and a sixteenth note is equal to a quarter, as are also two eighths equal to a quarter, the dotted quarter being equal to three eighth notes.

Use a tremolo for the quarter note and also for the dotted eighth, but only a single stroke for the sixteenth note. Both strains repeat.

HAIL COLUMBIA:—This piece is also in the key of D and in common time. Use tremolo for the half notes and dotted quarter notes, also for dotted eighth notes and a single stroke for the sixteenth notes.

In the second measure of the second staff you have twelve eighth notes in groups of three. These are called triplets which means that three eighth notes are to be played in the usual time of two eighths or one quarter. The Fig. 3 and the slur over each group indicate that they are triplets. Play each group of three to one count. The slur over the Fig. 3 does not indicate that the triplet is to be slurred; they may be played separately with quick down and up strokes.

After the double bar there is a dotted quarter and two sixteenths under one slur, which are equal to one half note and therefore are to be sustained by the tremolo.

STAR SPANGLED BANNER:—This is also in the key of of D but in 3/4 time. It begins on the third count. Count, 1-2-3 using tremolo for quarter and half notes. Remember that you must play two eighths for one count.

JOHN BROWN:—This is also in the key of D and is so near like the first two pieces that little need be said except in regard to the time which is 2/4, which means two quarter notes to the measure. Count:—1-2 to the measure.

In fifteenth and sixteenth measures is a tie binding two notes into one which gets three full counts: 1-2-1. In the third measure a slur binds two notes of different degrees together which must be played. with steady tremolo.

COMIN' THRO' THE RYE:—This is in the same key and also 2/4 time but is peculiarly accented because it begins with a sixteenth note followed by a dotted eighth, which is three times as long as the sixteenth, and then comes two notes just the opposite to these. In the next measure, They are written still different again. This isa peculiarity with Scotch muslc.

Throwing the accent on what would ordinarily be an unaccented part of the measure is called syncopation. This is often done in our modern popular music. Sometimes we call it "rag time".

You will notice that in the Scottish music, the accent swings back and forth. Sometimes it is on the beat where you would expect it, and sometimes it isn't. It is necessary, therefore, to watch the time very carefully. Make it a point to count aloud.

This is an unusually interesting lesson. Every selection in it is one that you will have opportunity to use time and again. Get the notes perfectly. Get the time perfectly. Get the strokes perfectly. And then set about memorizing each of the pieces.

In Lesson 16, you have already received some suggestions on memorizing, as well as in Lessons 19 and 21. It will well pay you to review these three lectures. Indeed, review should be part of your daily work. Read over past lectures and also practice the selections that have gone before. This keeps each important point of the instruction fresh in your memory and is sure to hasten your progress to a brilliant success.

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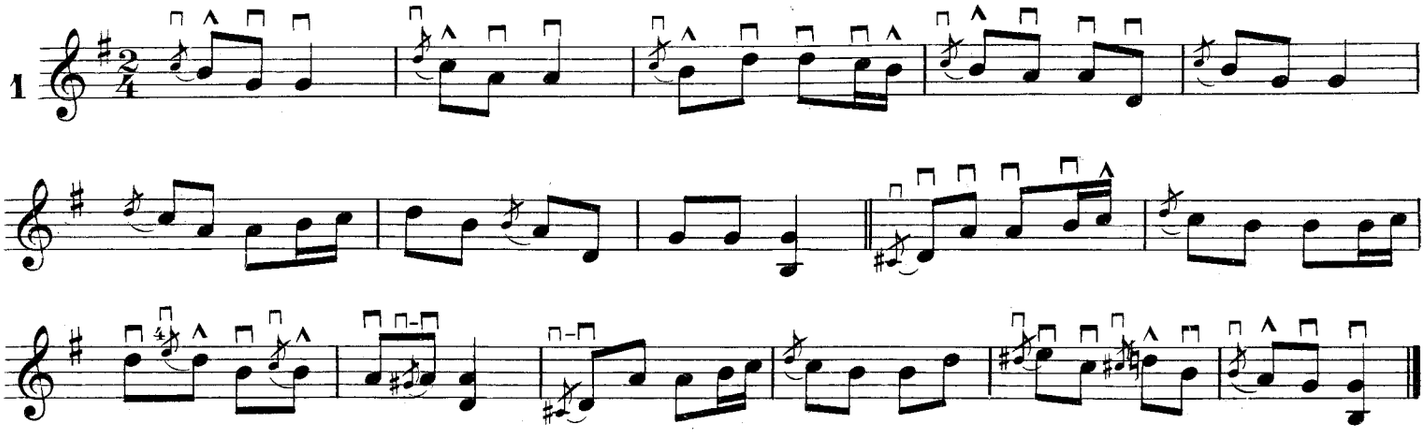
Grace Notes.

"Not So Easy" Polka.

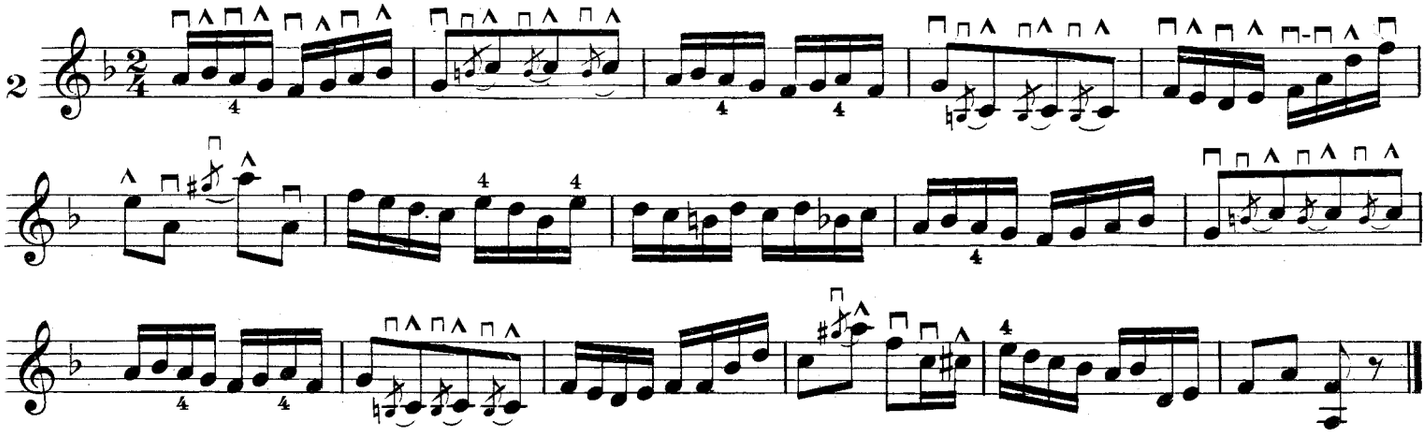
M. A. Bickford.

1



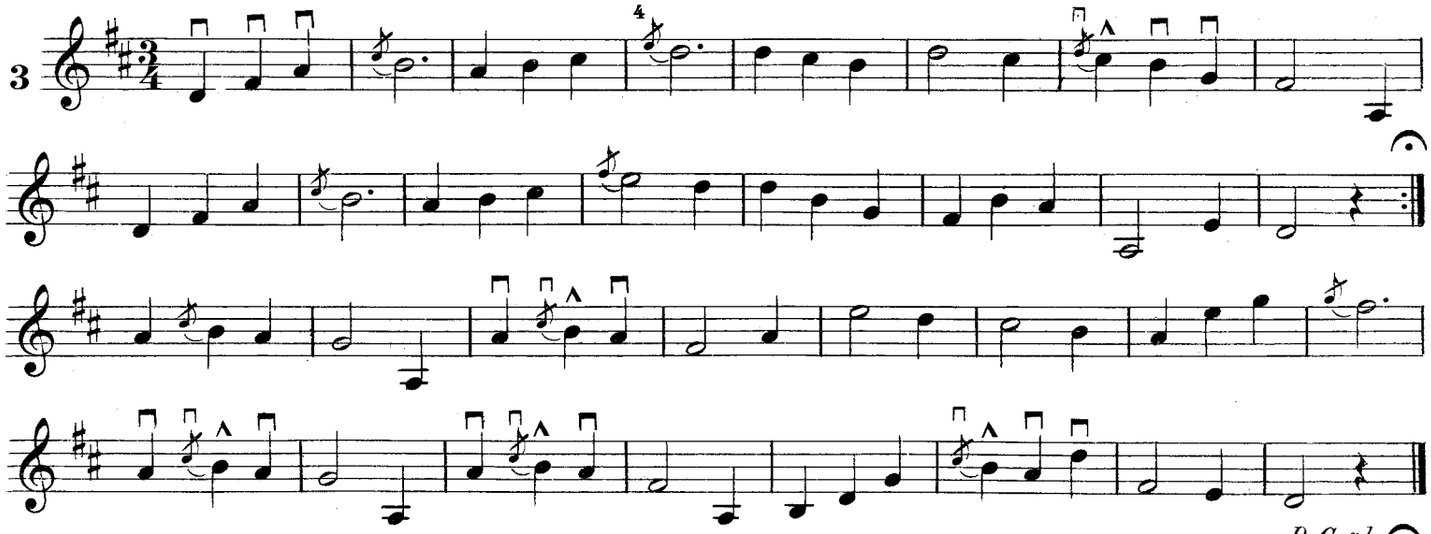
Grace Note Polka.

2



Gracie's Waltz.

3



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U. S. SCHOOL OF MUSIC

MANDOLIN—LESSON 26.

GRACE NOTES

There are little niceties of music just as there are niceties of speech, niceties of dress, niceties of manner. To be a finished musician you must know these and be able to use them readily. One of these which you will find used quite commonly and which gives a very fine effect is the Grace Note which is taken up in this week's lesson. You must always strive to make your rendering of this form "graceful" as its name implies.

There are two kinds of grace notes in use, but the variety introduced in this lesson is much more common. The proper musical term for these grace notes is "acciaccatura," which means a note to be played as quickly as possible, the accent coming on the regular note following the small one. The effect might be likened to the word "a-hem," spoken very quickly and with a strong "hem."

The other kind of grace note, which is seldom used in modern music, is called the "appoggiatura," and is written in the same denomination as the note following except that it is always a small note. Another difference is that it does not have a small mark or dash through the stem like the ordinary grace note.

This old variety is played by giving it exactly one half the length of the following note, and cutting that note just that much shorter. These long grace notes are not apt to be found in mandolin music so it is hardly necessary to bother with them at the present time.

USUAL METHOD

The usual method of playing grace notes, when the tremolo is not being used is to take the small note with a down stroke, the regular note immediately following with an up stroke. These two strokes must be made with the greatest possible speed, since the grace note has no time of its own at all.

It is also very important that the left hand fingers work very quickly and exactly in conjunction with the pick, or else one note or the other will be a "fizzle," and of course it is the second, that is, the important note is most apt to suffer. The regular rule for picking eighth and sixteenth notes has to be suspended just while the grace note is being played, since the first regular eighth has to come with an up stroke but you must resume immediately. The first four measures of "Not So Easy" are marked and serve as a guide for the rest of the piece.

The second Polka brings in a little more work for the left hand, and you must be careful to use the fourth finger when it is marked, or there will be trouble. The second measure has three grace notes in succession, but they are all picked in the same way.

A VARIATION

A little variation from the usual style of picking is found in the fifth moasure, where the pick must slide from F to open A, using but one motion or stroke. This means that the next three notes come with different strokes than usual, but this is the easiest way to do it. If you are careful to follow the marks for both hands there will be no trouble.

The rule for picking the waltz is to use single strokes on the quarter notes, and to tremolo all half notes. The single strokes are always down, except in the case of the grace notes. When a grace note appears before a half note, the tremolo is started on the grace note, the quick work all being done with left hand finger this time.

In the fourth measure it is necessary to use the fourth finger for the E, since the pick could not be shifted quickly enough if the open string were used. Be sure to mind the repeats and the D. C.

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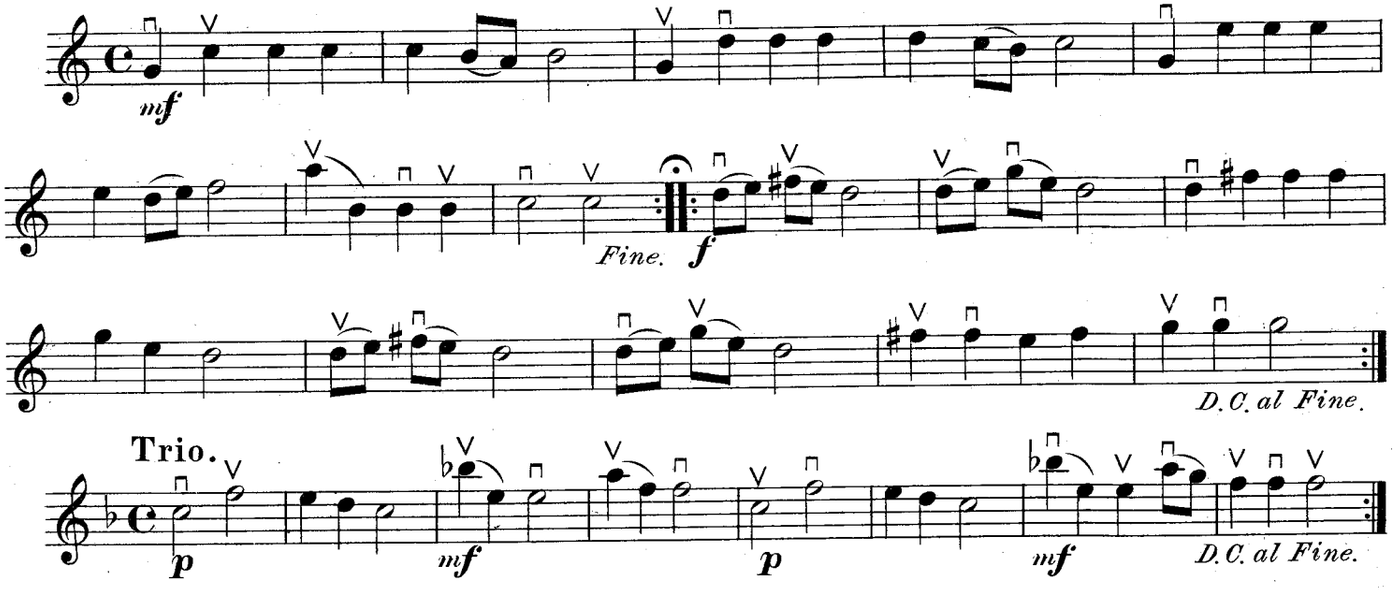
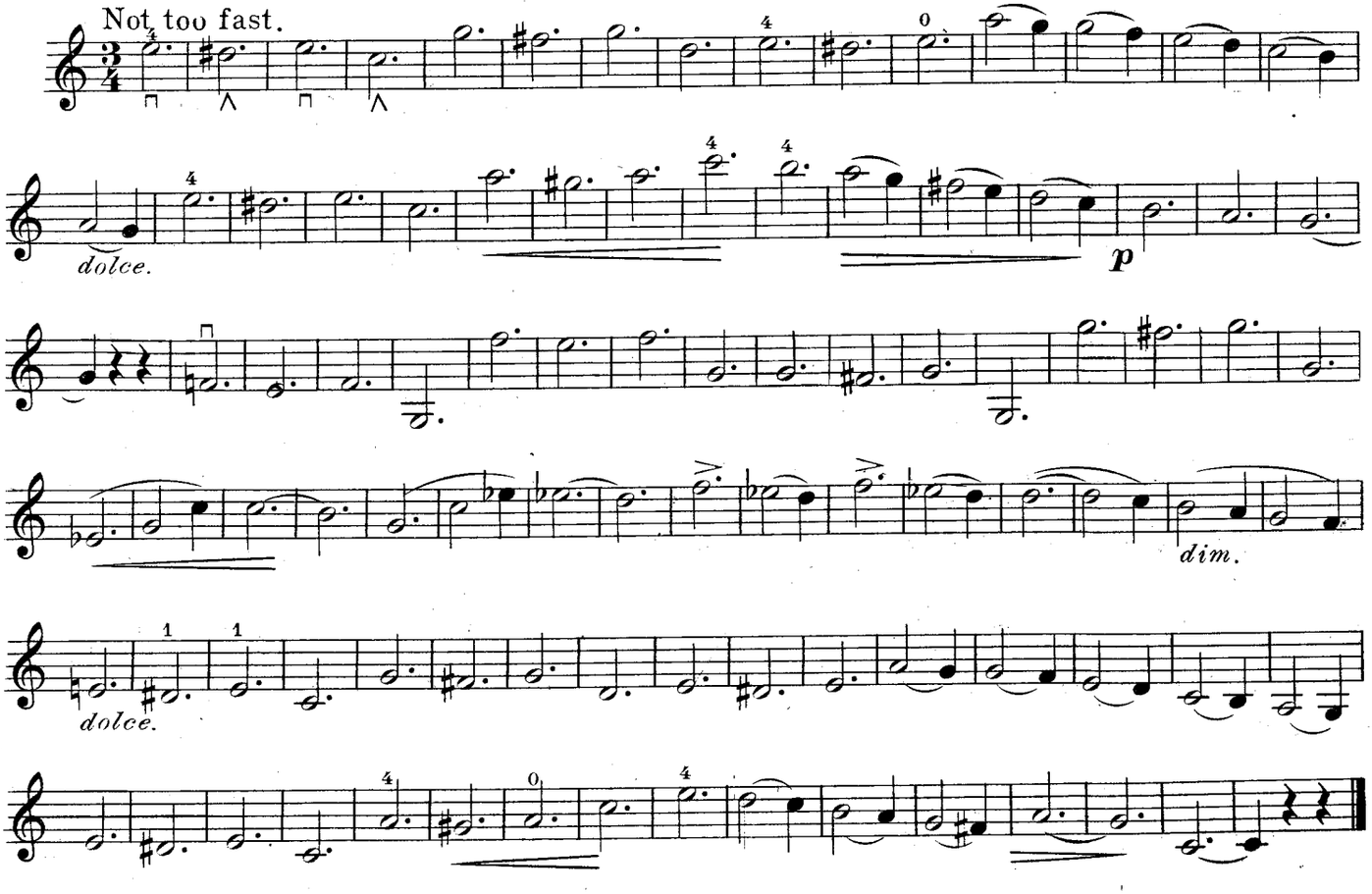
Dancing Sunbeams.

C. A. EGENER.



The Invitation To The Dance.

WEBER.



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U. S. SCHOOL OF MUSIC

MANDOLIN—LESSON 27.

FRIENDS

Friends are one of your greatest assets. A great deal has been said and written about friends and friendship, many a beautiful poem, many a paragraph rich with understanding. Friends are the mainstay of society. Without them, each of us would be fighting the battles of the world disconsolate and alone.

Real friends are those who really know us, who realize our weak points as well as our strength, and who are able to put up with us and love us even so.

It is on friendship that our advance in the world depends. We may be very bright. We may be very industrious and capable. But unless we make friends we don't get very far. And that is as it should be, for friendship also means confidence.

When there is a better position awaiting someone, it goes to the one who has the confidence of the boss.

Making friends, then, is a matter of "selling" oneself to those with whom we come in contact. This is largely a matter of personality. And what is personality? It is the outward expression of the real, true, worthy inner man. It means that you must be a worth while sort of person. You must have something interesting and valuable to give out.

One of the greatest helps in developing personality and friendship is Music. The person who plays any musical instrument has unusual opportunities to meet new people and to please them—to make them happy. This is just another reason why you should develop your own musical skill to the highest possible degree. The U. S. School lessons are helping you do that in the easiest, quickest, most interesting way. Do not neglect your practise.

DANCING SUNBEAMS

This is a little piece in the time of a schottische. Each quarter note is as long as a half second; a half note is as long as one second. Count:—1-and-2-and-3-and-4-and which gives you eight words for each measure, one word for each eighth note, two words for each quarter note, four words for a half note. There are three strains each containing eight measures which are to be repeated.

At the end of the second strain "D. C. al fine" means go back to the beginning and play eight measures without repeating and then jump down to the "Trio," which means third movement. Play this twice and the "D. C. al fine" again, (back to the beginning) play first strain once and stop there as that is the place to end the piece.

RECREATION

"The Invitation to the Dance" is your recreation, but at the same time an excellent exercise for intervals and slow tremolo. You should give full time value to all the dotted half notes.

You will find the Fig. No. 4 frequently over notes that you might play on an open string, but that Fig. No. 4 tells you that instead of doing this you must use the next lower string and play the note with the fourth finger.

The Fig. No. 4 placed over high C is not needed, it simply impresses it upon your mind that you will have to reach further with the fourth finger. If you have much time for practise, play and write similar exercises to those which are given at the beginning in all the scales that you have learned up to the present.

"Dolce" means softly, sweetly; "P" (piano) means softly. "Dim." means diminish the sound, getting softer.

Two lines joining in a point like a wedge means to swell the sound making it louder where the lines separate.

Piano part for this piece may be had for 10c.

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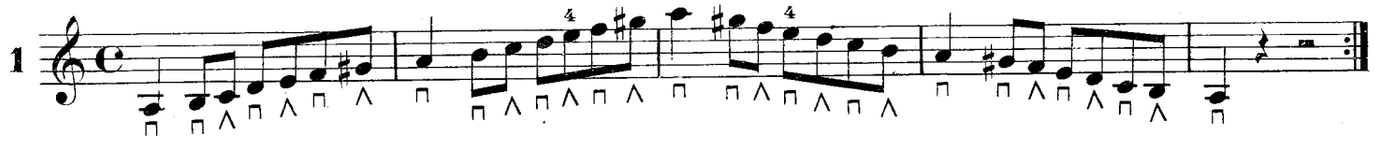
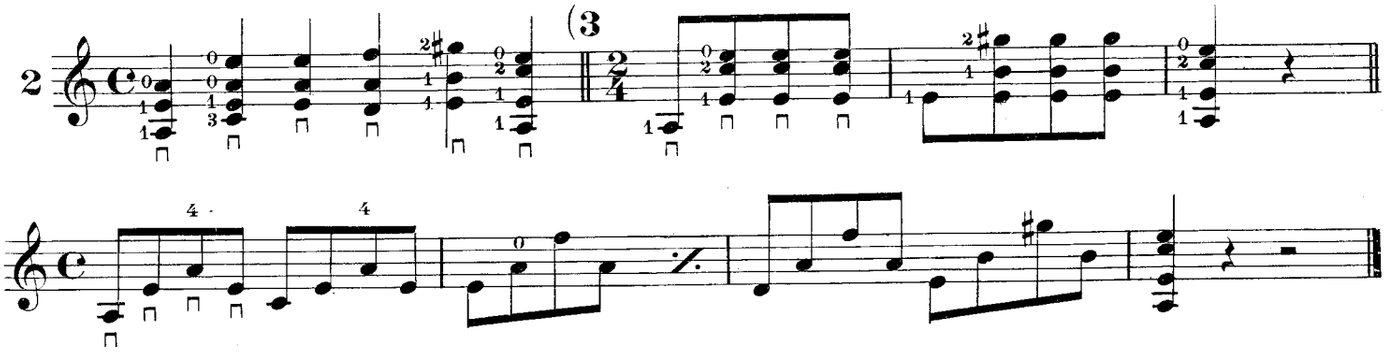
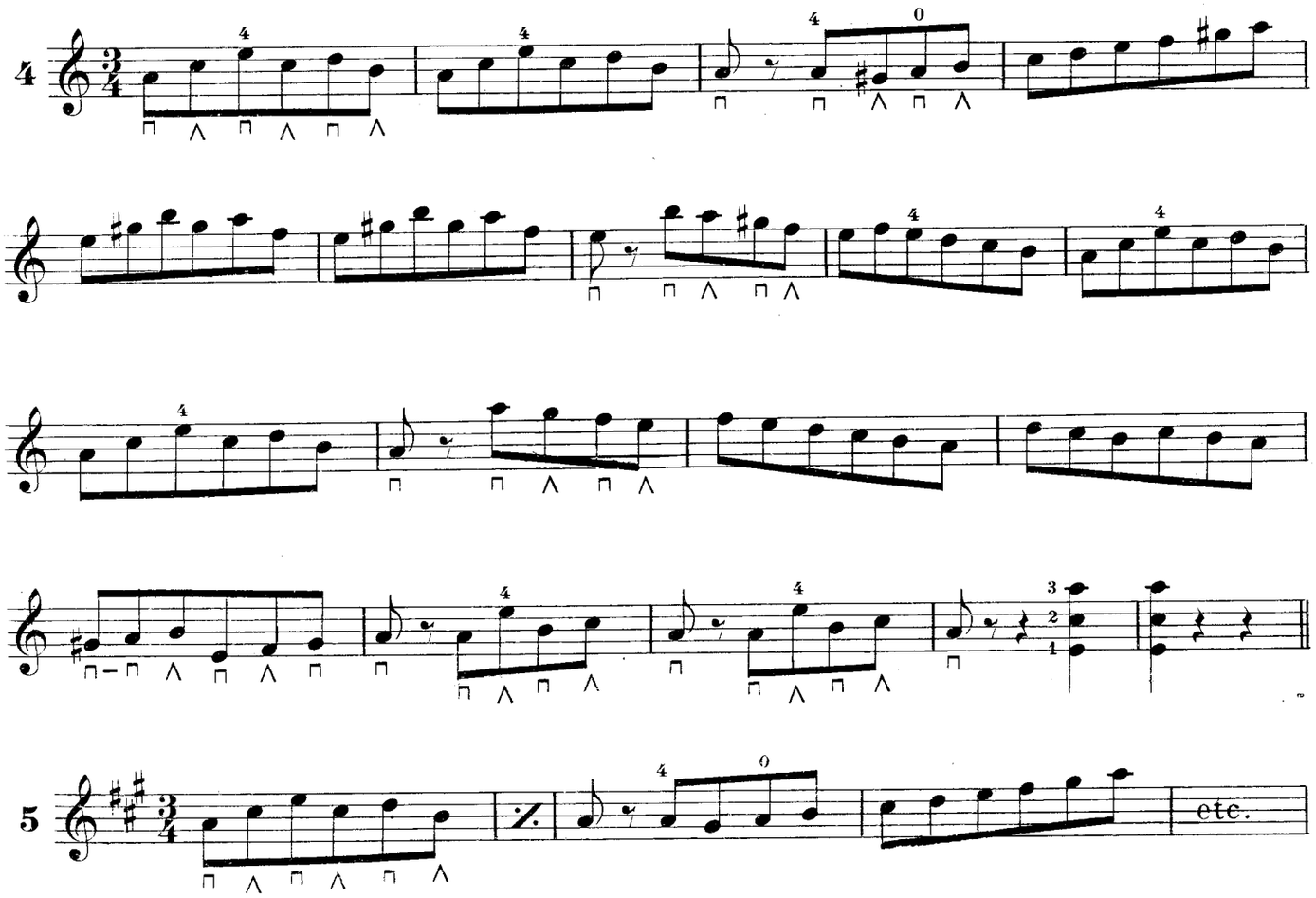
The Minor Scale.



Chords in A Minor.



Melody in A Minor.



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MANDOLIN—LESSON 28.

THE MINOR SCALE

The scale given with this lesson is the A minor scale, called the relative minor of C major, since they both use the same signature, which is no sharps nor flats.

The major scale, which is the one always understood unless the minor is especially mentioned, consists of a regular succession of steps and half steps, the latter always coming between the third and fourth and seventh and eighth degrees or numbers of the scale.

The minor scale, which really begins on the sixth degree of the major, uses the same signature, although it takes the name of the letter on which it starts, and since the half steps were already placed in the major scale, of course, they will come in different places in the minor, the first coming between the second and third degrees, B and C in the A minor scale, while there are also half steps between five and six and seven and eight. This applies only to the Harmonic Minor, which is that employed in this lesson.

You will notice that the seventh tone in the scale is chromatically raised (sharped), this being the only departure from the regular intervals required by the signature. There are also several other varieties of the Minor Scale, the one most used being the Melodic, which differs from the Harmonic by raising both the sixth and seventh degrees in ascending and restoring them to the original signature in descending. You will notice that the Harmonic Minor, which you have in the lesson, uses the same succession both up and back.

Be sure to follow the picking marked under the notes using down strokes to begin beats with and only taking up strokes on the last half of the beat.

The first measure should be counted 1-2-and-3-and-4-and, of course holding the first beat as long as it takes to play the next two notes. In order to have the picking come out right it will be necessary to use the fourth finger of the left hand twice during this exercise.

PRINCIPAL CHORDS

Ex. No. 2 gives the principal chords in the key of A minor, with the fingering. In the first one it is necessary to flatten the first joint of the first finger so as to make it cover two strings, and at the same time clear the A string which must be "open."

In the fifth chord the first finger can bar the first three strings, as the second finger is being used on the first string, so the other finger can do no harm. These chords should not be struck too forcibly, or they will be too loud, but the pick should be held rather loosely and gently brushed across.

In the last half of the second measure of the second brace of this exercise, there is a sign which means that the first half of the measure is to be repeated. This is simply an abbreviation, and is frequently used when it is desired to repeat a whole measure, since it saves writing it all out again.

Nothing but down strokes should be used in exercises two and three.

There is nothing difficult about the Melody if the picking is carefully followed. It is very important that the fourth finger be used whenever it is marked, since this is the only way in which the picking will come out even. Another important thing is to see that BEATS begin with down strokes whenever possible. This is illustrated in the third measure. When the picking is not marked under the notes, it is understood that the same regular strokes are to be continued.

The first measure of the fourth brace introduces a variation in the picking, the dash between the two down stroke signs meaning that the pick slides from one string to the next, using the up stroke next.

The same slides occur later in the measure, which brings things back to the regular order. This can also be played in A major, as in No. 5.

SCALES AND MOODS

Bright colors tend to cheer us up. ~~Dark,~~ somber colors are more depressing and gloomy.

In just the same way, different keys and different scales have distinct effects on us. The Minor Scale is primarily a means for expressing the quieter, more serious side of life. We find that most funeral marches are written in the Minor. Songs of sadness and disappointment also choose this form. And even in the Polish Dances written in the Minor Keys, we feel an underlying strain of unhappiness which characterizes the many sad experiences of these people.

However, there is a certain grandeur in the Minors that you cannot fail to grasp and appreciate. So you will want to become thoroughly familiar with the Minor Scales.

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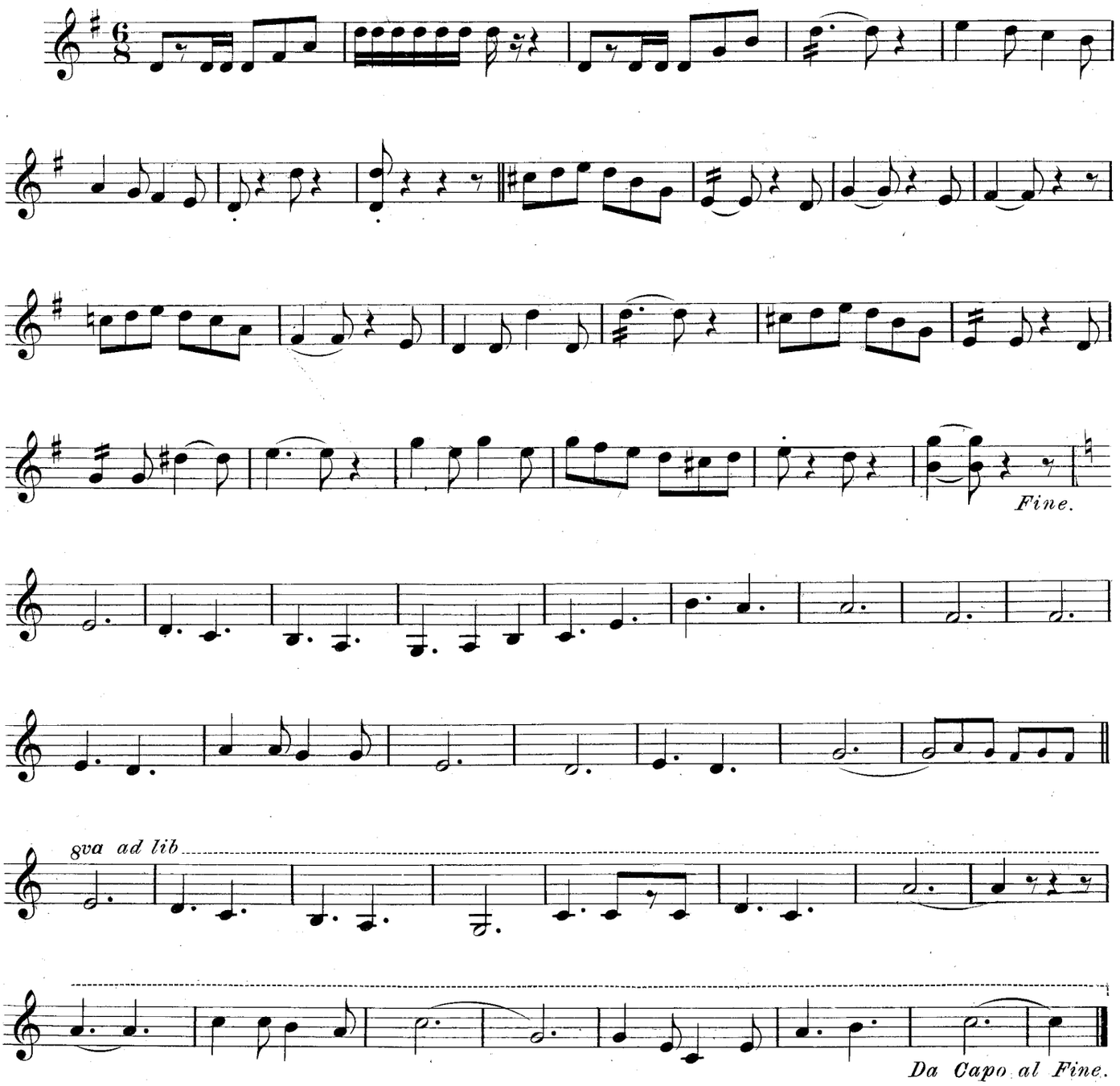
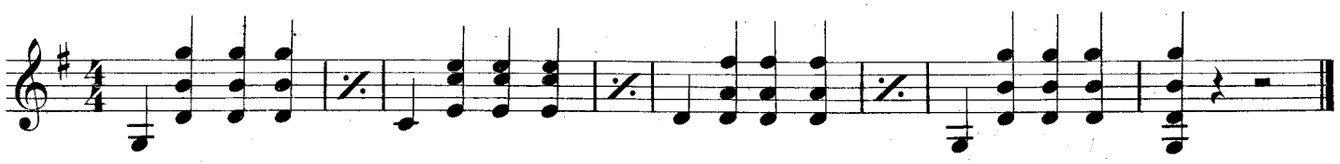
U. S. School March.



Chords in G.



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U. S. SCHOOL OF MUSIC

MANDOLIN—LESSON 29.

U. S. SCHOOL MARCH

We want you to use this march as an exercise to learn to decide yourself when a note should be played with a down or up pick, and to begin to learn how many times a note must be played for a tremolo when not marked in the music.

There is a rest after the first D and the next beat of the measure is taken up by two notes. Therefore: you will have to play the next D with a down stroke. You will have a down stroke for the fourth D which happens to be the fourth beat of the measure (provided you count six for every measure). As the number of notes which is to be played for the rest of the measure is an uneven one, three, you must, to finish the measure with an up stroke, play two of these notes with a down stroke. If you play F♯ with an up stroke, you must play the following notes with a down stroke.

Alway remember the rule that an important note such as the first of a measure should be played with a down stroke. The D's which you have to play in the second measure and which are printed just as often as they should be played, show you how to play a dotted quarter note slurred to the next as it appears in the fourth measure. Notice that the eighth note which is slurred to the first quarter note is actually played as if it were a sixteenth note.

You must make a distinct difference between a dotted quarter note slurred to an eighth, and a quarter note only slurred to the eighth note as it appears in the twelfth measure starting from the beginning. As there is the time of an eighth note less than in the second measure you will, instead of striking the string seven times, strike it only five times.

TAKE YOUR CHOICE

You may choose between two manners of execution for a measure in 6/8 time which is taken up by six eighth notes. You may change the movement of your stroke for every note or you may play the first two notes with a down stroke and the third note with an up stroke, but you must always accentuate the fourth beat.

The second part of the march should be played with a sixteenth note tremolo from beginning to end, and this is your lesson; to apply the tremolo. Do not tremolo as your right hand pleases, but compel it to make the correct number of strokes for every note. After the first sixteen measures you may play the notes one octave higher than written. They are marked: "8va. ad. lib." which signifies; play an octave higher if you like.

The end is not in the last staff but at the word "Fine." From the last staff you must go to the beginning and play to "Fine" (finish or end). You are given several chords which occur in any piece written in the key of G, also in the key of C. These two keys are said to be the nearest related because, if you compare the two scales, you will find that there is but one different note. In the scale of G a note has to be raised. For this reason a musical composition written in the key of C will frequently change or modulate to the key of G and vice-versa.

There are family relations in music just the same as in the animal kingdom, the vegetable kingdom, the mineral kingdom, or among us mortals.

You have already devoted some time to the study of the Minor Scale. Of course, this is a close relation to its relative Major. Not only is the scale of C closely connected with the scale of G, but any scale is near kin to the scale which has one more, or one less sharp or flat than it has. Thus, the key of one sharp passes easily into the key of two sharps, or the natural key. The key of C (natural) passes easily into the key of one sharp or the key of one flat. As you go on with the work, you will learn more about these interesting changes which composers often use to give variety to their pieces.

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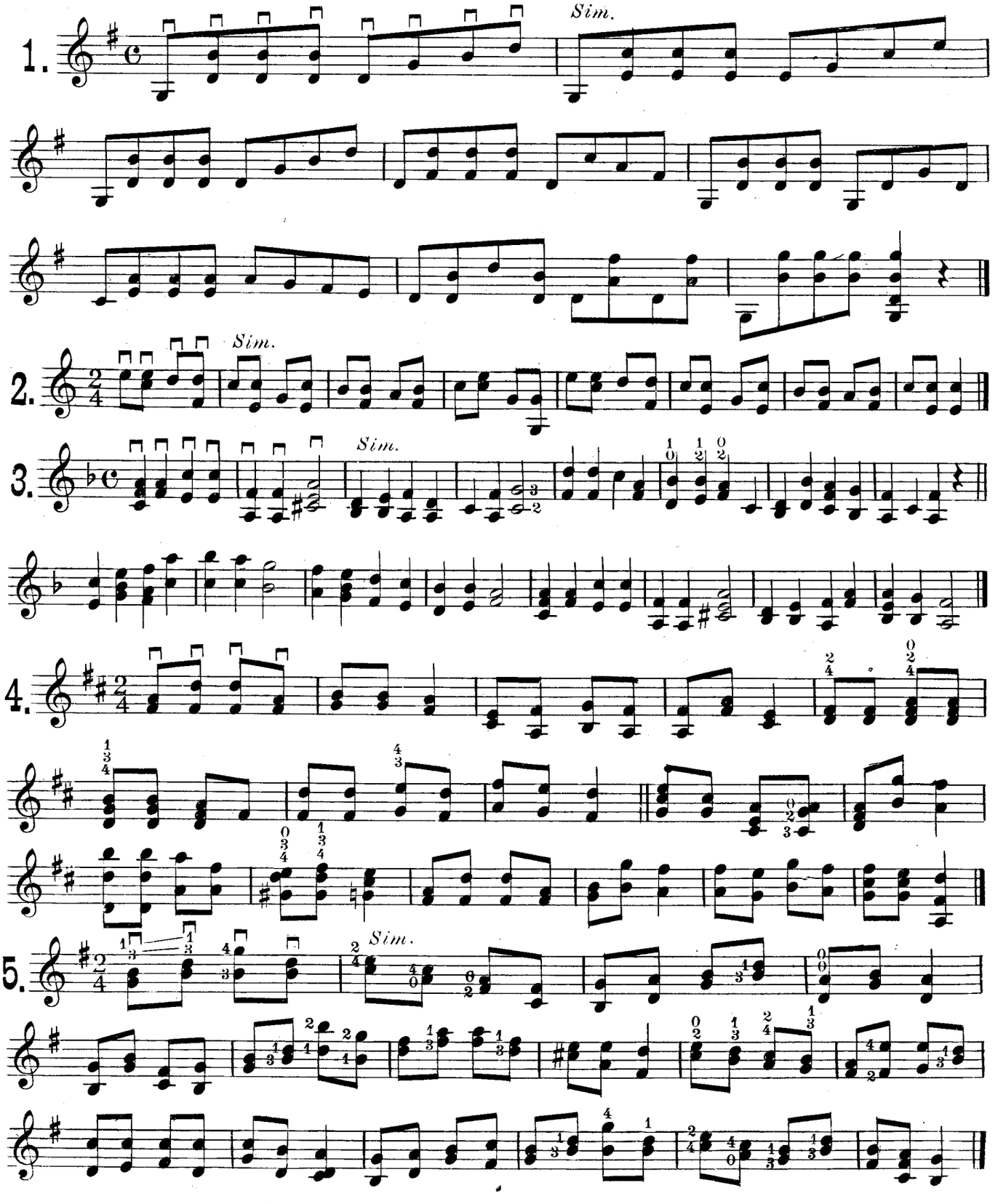
Easy Studies in Double Stops.

M. A. Bickford.



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U. S. SCHOOL OF MUSIC

MANDOLIN—LESSON 30.

GETTING IN TUNE

One of the first things you were taught was tuning your instrument. But we should consider the matter again, because perfect tune is of extreme importance if you are to get the real melodious effects from the Mandolin that you can and should get.

In the case of the Mandolin, there are two strings tuned in unison. Instead of four strings as we generally say, the Mandolin has eight strings. But there is a reason for speaking of the "four" strings of the instrument. It is intended that the two unison strings should be tuned so absolutely alike that they sound exactly as one.

Unless this is actually done, your playing will have that tin panny twang that tends to cheapen the Mandolin and destroy its popularity. Time and again this careless blunder is made. Never be content to start to play until your instrument is tuned just right.

And then, you want to see that you yourself are in tune.

The finest Mandolin in the world is nothing but discordant wood and metal until it is tuned. But then, it becomes a messenger of the soul, indeed.

So it is with each one of us. If we are in tune with the Infinite, the sky is blue vaulted above us. The birds soar and cleave the sky with mystic melody. There's a song in the heart, and a smile on the lips.

And how should we hope to interpret the secrets of the Masters unless both we and our instruments are in tune?

Take stock. Tune up!

EASY STUDIES IN DOUBLE STOPS

Every note and chord in this lesson must be played with a single down stroke. If you remember this the right hand will cause you no trouble at all. The chords must not be played too loudly, but be sure to play them very evenly.

The first three exercises are very easy, but the fourth requires a little stretching with the little finger. Be sure to take all the chords exactly as they are marked. The last exercise requires considerable shifting of the hand from the first to the third position and the fingers must invariably remain on the strings while sliding from one position to another.

This is illustrated in the very first measure, where the first and third fingers slide from the second and fifth frets to the fifth and ninth on the same strings. After taking a new position, the hand must always remain there until the fingering indicates a change.

The second chord in the second measure of this exercise is made by using the tenth fret of the D string for C and the open second string for the A, thus making the lower note on the higher string.

This is unusual, but perfectly proper. An effort should be made to make all these chords as smooth and connected as possible, this being accomplished by holding the fingers on the notes as long as possible, that is, until they are needed somewhere else.

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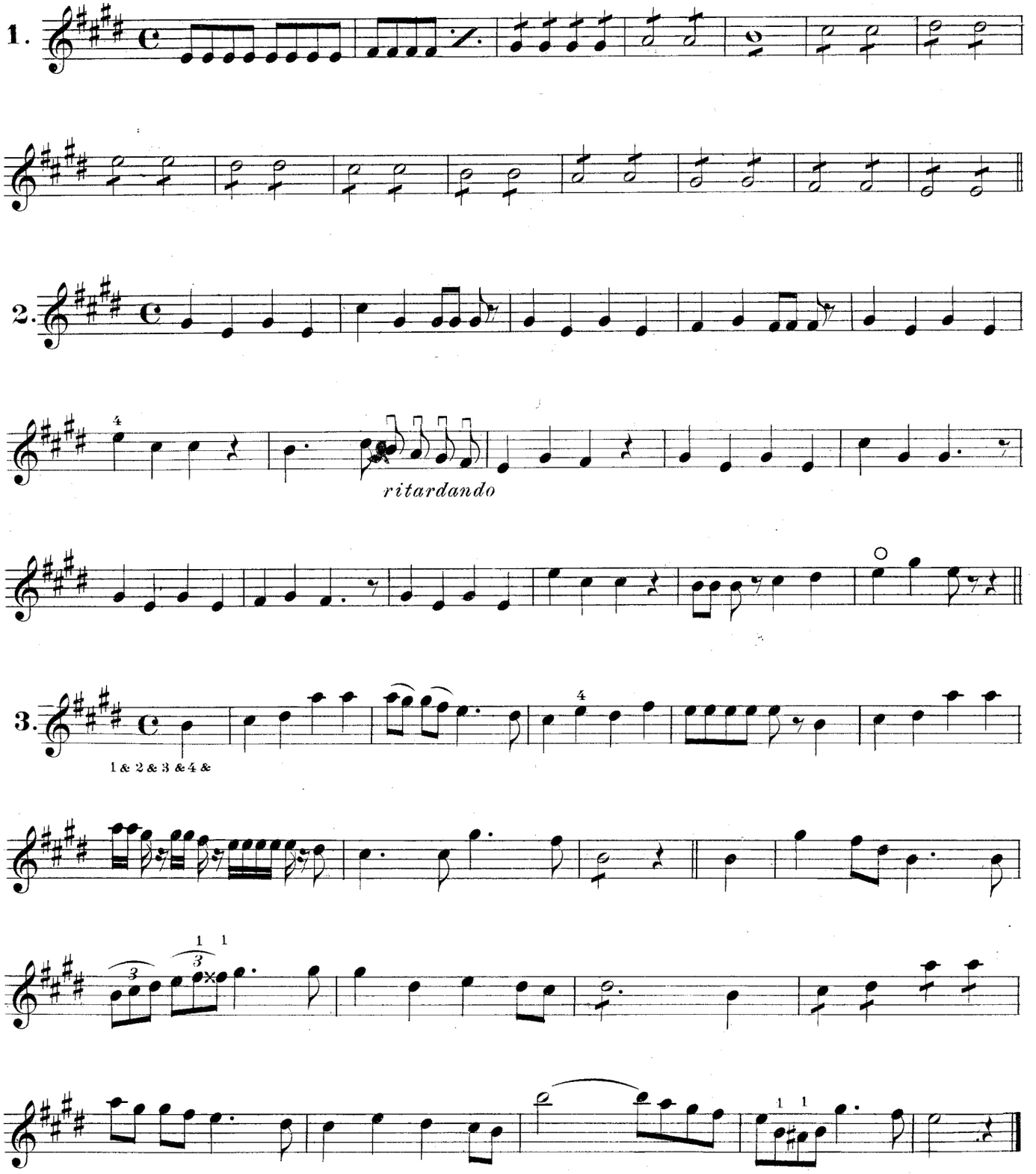
THE KEY of E.



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MANDOLIN—LESSON 31.

THE KEY OF E

Ex. No. 1 of this lesson introduces several subjects. First the signature of the scale of E (major). It is not necessary to say major. Notice the rotation of the sharps. There are eighth notes to be played, you must therefore count for every measure,—1-and-2-and-3-and-4-and or if you prefer,—1-2-3-4-5-6-7-8. Every note of the scale must be played eight times, changing the stroke of course.

In the second measure an abbreviation is introduced; the slanting line and two dots signifies that you repeat the four previous eighth notes.

In the fourth measure instead of printing eighth notes, four quarter notes appear but with a slanting bar through the stems which signifies that each note should be played twice. In the fourth measure the stem of the half note is crossed by a heavy line. Play as many eighth notes as a half note is worth, (four eighth notes). In the fifth measure the whole note with a slanting line must be played eight times.

A MELODY

Ex. No. 2 is a melody in the key of E. This you not only see by the signature, but also by the note E in the last measure, the ending. Many think that a piece, like a scale must begin on the key-note, but this is not the case as you will see by Ex. No. 2. As eighth notes appear again, you must count the same as for Ex. No. 1.

In the second measure, in the second staff of Ex. No. 2, some eighth notes are marked to be played all with down strokes and "ritardando," which means, getting slower. Notice that they occur in the seventh measure forming the end of the first strain with the eighth measure. Then the melody begins over again. For this reason the ritard has been introduced. When playing for practise, you should never change the speed, but when you play for entertainment, then you do not keep on playing like a grind organ. From the eighth measure on, you play the same as you studied the piece.

THE STARTING NOTE

Ex. No. 3 is also a melody in E by which you see that a piece does not necessarily begin on the first beat of the measure. Ex. No. 3 begins on the last quarter beat; such a note is called a starting note and the measure that follows is called the first. Whatever is missing at the beginning to complete a measure will be found at the end.

Count aloud before playing. Count again in the same manner as directed in Ex. No. 1 and begin on four. In this number, execution is again explained in several measures. Notice in the second measure that eighth notes are slurred. Such notes should be played with tremolo as shown in the first measure of the second staff.

In the first measure of the third staff, triplets occur. The time of a quarter note has been divided into three fractions of time. While counting simply omit the word "and," and play three notes to one quarter.

IDEALS

What are your ideals? Have you some definite aim in life? What is it you have in mind to accomplish?

Unless you have the way plainly charted before you, unless you are guided by the ever glowing light of a great ideal, you are almost certain to be dashed upon the rocks of failure.

We graduate from the School of Life only with the coming of Death. To some of us, Death comes early. To others, long years are granted for delving into the ever changing mystery of being. But withal, what we accomplish is dependent on the ideal that guided and urged us on our way.

Genius is infinite painstaking. It is the determination bravely to learn the truth about ourselves and our fellow men. With a fixed determination and a fixed ideal, YOU are of genius calibre!

This truth applies to every phase of your life—yes, to your study of these Mandolin lessons, for your ideal is to learn to play so well that you can bring the joy of Music to others.

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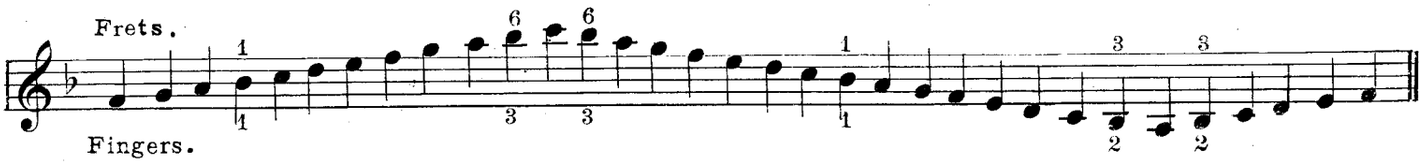
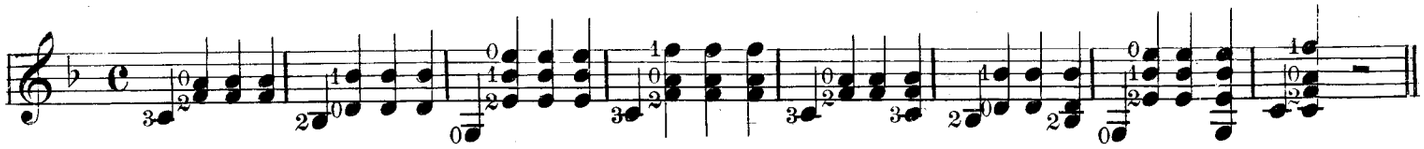
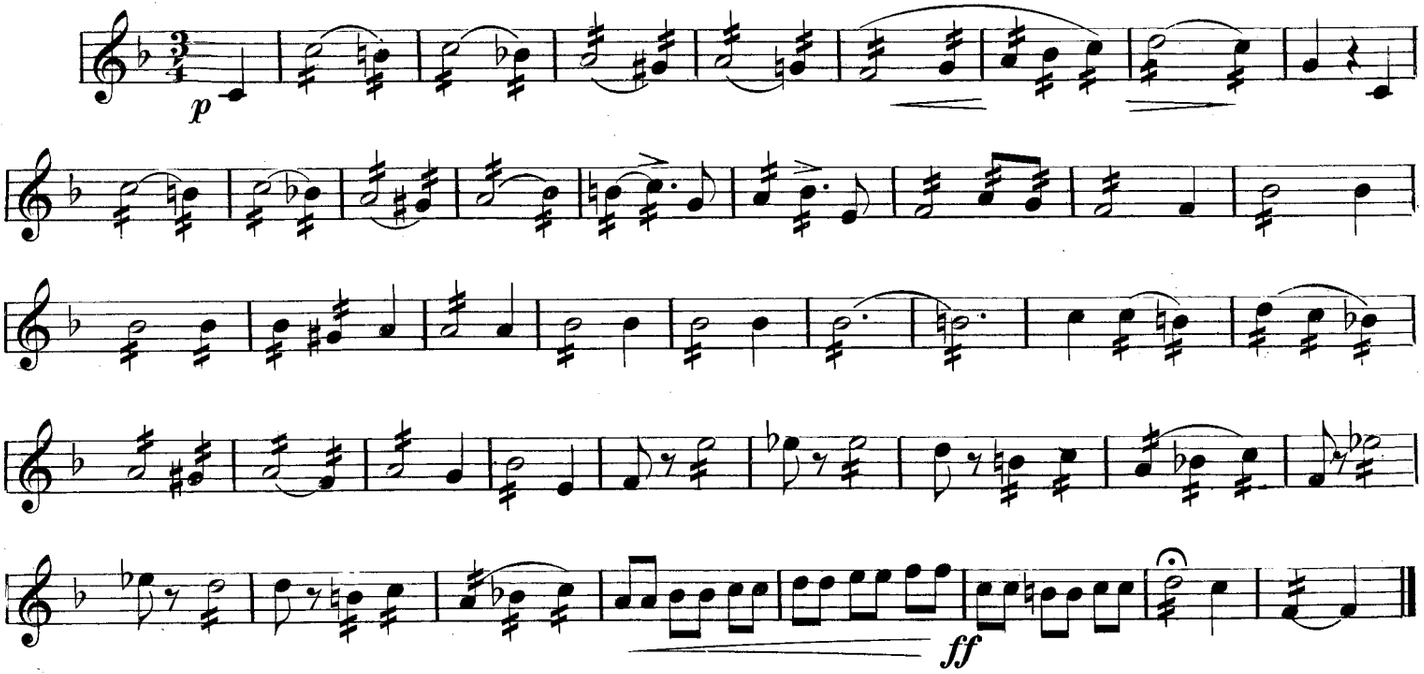
SCALE IN F.



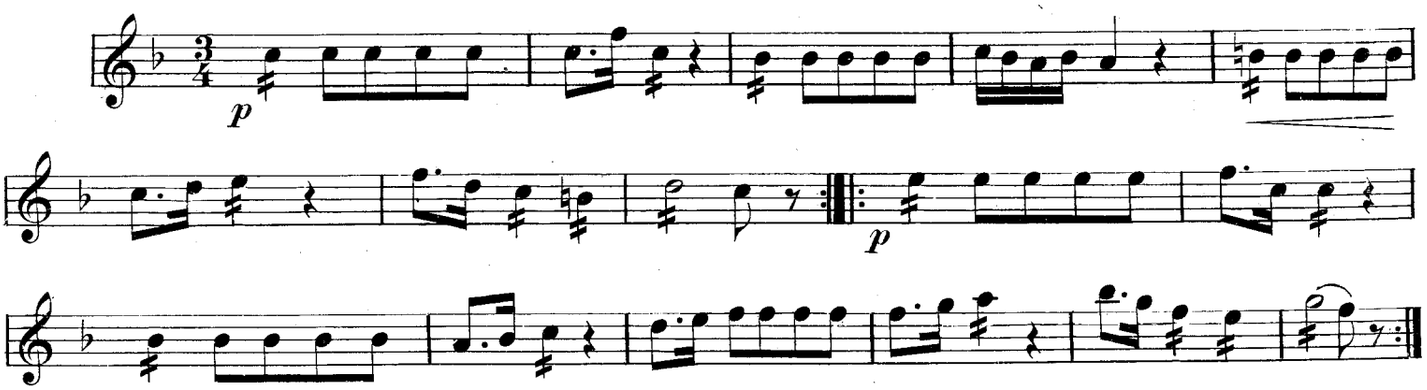
CHORDS IN F.



Selection from the Opera of "LUCIA DI LAMMERMOOR."



Minuet from the Opera of "DON JUAN"



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MANDOLIN—LESSON 32.

KEY OF F

You have already had several of the sharp keys and know that the little sharp sign means to reach one fret further down the fingerboard than you do when the note is natural.

In this week's lesson, you have the first of the flat keys, the key of F, in which one note has a little sign before it that looks like the letter "b." As a matter of fact, it was from the letter "b" that the flat sign originated. A flat means just the opposite of a sharp. It indicates that you must draw the finger back up the fingerboard one fret in order to produce the right pitch.

You will remember that the fundamental reason for having sharps and flats is to make the progression of intervals come right in the scales started on pitches different from C. In the key of F, it is necessary to flat B in order to have half a step or a semitone between the third and fourth degrees of the scale.

Play the scale of F first through one octave only, from the F on the 1st space to the F on the 5th line forwards and backwards. One pick only for each note. When this has been done you play the complete study and devote some time to the little finger which has to play the B flat at the 6th fret and must stretch to the 8th to play the high C after which it is drawn back to the 6th fret.

To study the chords you must first look over one chord, and place the left hand fingers at the proper frets coming down with a touch strong enough to hear the sounds without picking the strings with the plectrum. Pick the open notes only.

After the full staff has been gone over in this manner, then every two notes or more on one stem must be played in proper time with one down stroke only.

This must be practiced gradually faster and you will find that when you try to play the very first measure for instance, fast, the notes F and A, you will also strike the E string very often, which will prove to you that you have not been practicing carefully.

You will do the same when playing the 2nd measure, the notes D and B flat. Practise these until you do not strike the first string.

LUCIA DI LAMMERMOOR

In order to oblige your hand to make the correct number of strokes, when you play Lucia di Lammermoor, you must count: 1-and-2-and-3-and-4-and-5-and-6-and. This gives you 12 counts —one for every 16th note that you may have to play.

The last note under a slur is always robbed of some of its time value. You must make but three strokes for the quarter note, which is the last of a measure, as the B natural in the first measure, and the same in all other measures which are alike.

You make a down-stroke, an up-stroke, and another down-stroke, and begin the next measure with a down-stroke.

The piece begins with the third beat of a measure, which is a starting note; you find the two missing quarter notes in the last measure.

DON JUAN

In the minuet from Don Juan, you make a five stroke tremolo on the notes which are followed by a rest, actually depriving the quarter rest of one sixteenth of its value.

Notice the effect that you would get should you give the quarter note a tremolo of four strokes.

A minuet is a slow graceful court dance.

When music is marked, P—which means play softly, you must play near the fingerboard and even over it.

This produces a soft tone.

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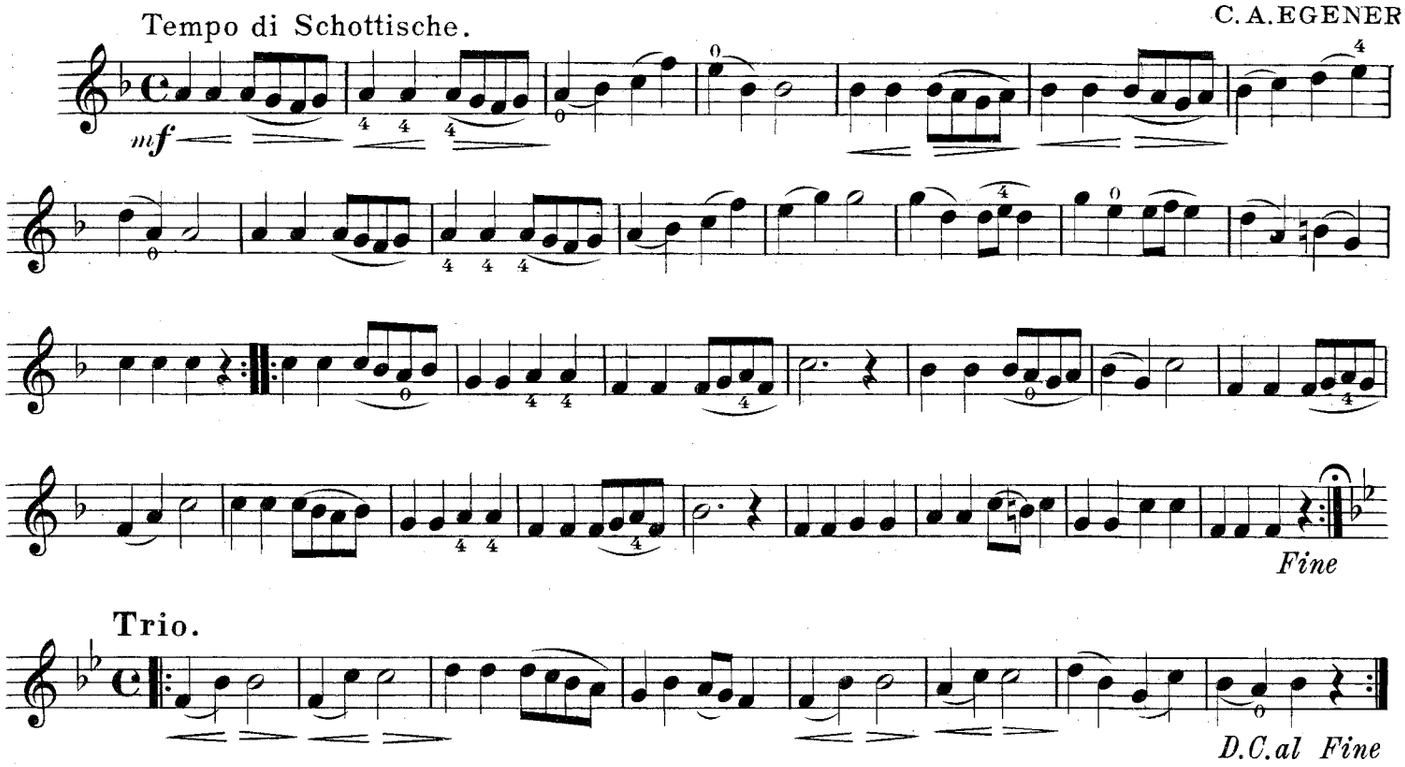
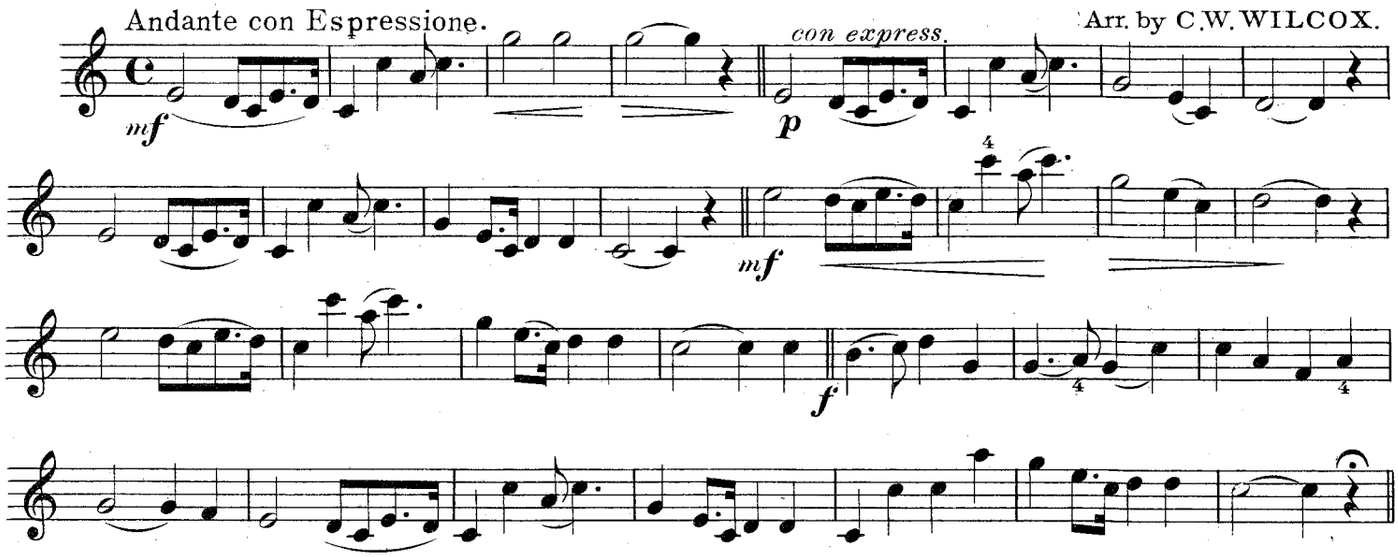
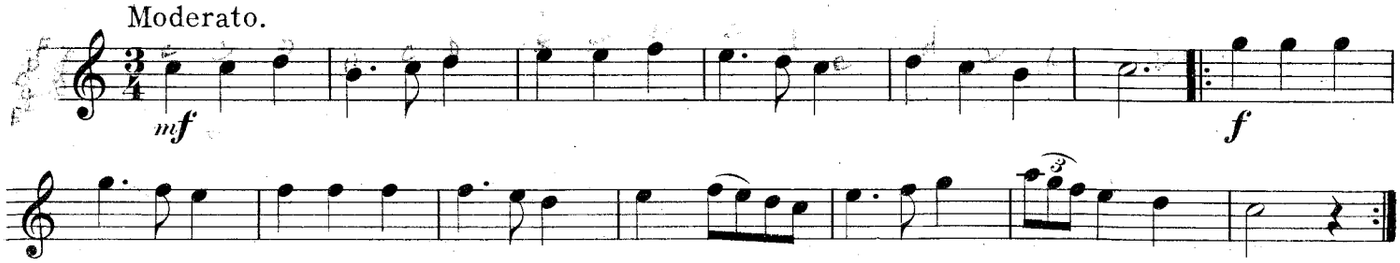
Diamond Schottische



Old Folks At Home.



America.



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MANDOLIN—LESSON 33.

DIAMOND GAVOTTE

The Gavotte is a dance which formerly consisted of two light, lively strains of music, but to which more modern writers have added a Trio, which means a third movement. The Gavotte is much used nowadays as a schottische.

There is one flat in the signature, which signifies that it is in the key of F, and this flat is placed upon the third line of the staff, which means that all B's must be played flat.

As there are eighth notes to be played, we will at first divide the time into eight fractions for each measure, counting: 1-and-2-and-3-and-4-and; giving one word for each eighth note; two for each quarter; three words for each dotted quarter; four for each half; six for each dotted half, and eight for each whole.

The curved line under the four eighth notes in the first measure is a slur, meaning play them in a smooth, connected manner.

ACCIDENTALS

Accidentals only hold good during the measure in which they occur; hence must be printed over again in each new measure if needed.

The Trio changes keys, as will be noted by an additional flat in the signature. We must now play Bb and Eb.

Each of the strains are to be played twice, as shown by the double bar with dots to right and left when you reach the end of the piece. You may, if you wish to lengthen the piece, go back to the beginning and end on the thirty-second measure.

The wedge-like sign pointing to the left (see ninth and tenth measures) means to commence quietly and swell the sound lower. Then decrease the sound softly for the one pointing to the right.

"Old Folks at Home" is too familiar to us all to need explanation. "Andante con Espressione" means slow, with expression. The key here is somewhat lower on account of there being no flats in the signature. The figures over and under the notes show how to finger it, but you must not depend on the figures, because they are not always printed there; you must remember now to finger without the figures. Count same as in the Gavotte, only much slower.

"America" needs no instructions except to say that it is in the same key, but in 3/4 time; count: 1-2-3 for each measure.

Piano accompaniment for these three pieces may be had for 20c. Violin part 10c.

It is an excellent thing for you to practise and play with some other instruments. For instance, the three pieces in this week's lesson are arranged for Piano accompaniment. To have a Piano playing with you, not only adds to the fun of the practise periods, but it also checks up your time and the accuracy of your playing. If you have no Piano available, there are other instruments with which you can play. The Guitar and Mandolin go very well together.

Of course, if you have the other instrument in the house, but have no one to play it, you should get some relative or friend busy at once on the U. S. School lessons for that instrument, and in a short time you will be playing together.

Co-operation in playing is like co-operation in everything else. It oils the wheels, and lends an enchantment and keen enjoyment that makes the work thoroughly worth while.

One of the best sources of good times is a Mandolin Club. You should have first and second Mandolins, Guitars, Piano accompaniment, and if you like, Banjos, Traps, and possibly a Flute to brighten the general effect. The best part of it is that you can get together such a club in comparatively short time even though none of the members know a thing about music to start with.

The U. S. Lessons on all of these instruments will very soon put the students into a position to practise together and begin giving concerts and entertainments.

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Duo Style (A)

MYRON A. BICKFORD.

1.

2.

Melody.

3.

Exercise.

4.

5.

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U. S. SCHOOL OF MUSIC

MANDOLIN—LESSON 34.

DUO STYLE—A

What is known as the Duo Style of Mandolin playing really comprises several distinct styles or methods, but all coming under the one general head. From the name "duo" it will be understood that two parts are played at the same time, and when three or four strings are employed, it is more correct to call it the Trio or Quartet style.

This style of playing can really be brought under two headings, that where two or more strings are tremoloed at the same time and where the melody is tremoloed on one string, while the accompaniment is picked on some of the other strings. The two methods are sometimes combined, as, for instance, when two strings are played tremolo, while an accompaniment is picked on the other strings.

It is possible to get very beautiful effects by employing the various styles of duo playing, in fact, effects which are impossible on the violin, or any other instrument.

The style which employs the tremolo on a single string will be first considered, since that is easier than the chord tremolo, at least so far as the tremolo itself is concerned. Since the main object to work for in this style is to make the tremolo so smooth and even that there will be no perceptible break when the lower string is struck, a careful study of the accompanying sheet will accomplish this result.

The first two exercises, which are all in eighth notes, should be taken very slowly at first. If they are taken slowly of course the pick will have plenty of time to reach over for the lower string.

POSITION OF HAND

The hand, wrist and pick must be held exactly as outlined in the first lessons, that is tilted over slightly toward the right, so that the pick always strikes against the next higher string when using the down stroke, and at the same time the fingers, or at least the little finger strikes the top of the instrument. These things are very essential and must be carefully watched.

The position of the hand and pick is exactly the same for this style of playing as for the ordinary tremolo and picking. There is no reason why it should be different, since only a single string is being tremoloed. The two strings are struck the same as one, and then the down and up strokes continued on the upper string. The melody should be taken a little faster, of course playing four sixteenths to one beat.

In Ex. No. 4. the sixteenths should be played fast enough to resemble the tremolo, though still keeping the even number. In the last two numbers it is necessary to reach the pick back over two strings in order to make the chord, but this can easily be done by practising it very slowly from the first, gradually increasing the tempo, as the wrist becomes accustomed to the movement.

The next lesson will introduce the regular tremolo and a melody with an accompaniment.

SOLO WORK

You are now getting into the real, intensely interesting part of your course, the sort of work that leads up to Concert solo work. If you have already mastered each of the more elementary stages of the work, you will find yourself progressing with flying colors. On the other hand, if you are not entirely sure of everything that has gone before, you had better take a little time for a stiff review.

Sometimes, pupils fail to understand the suggestion of review work. They are anxious to forge ahead, which is entirely right, and they feel that they lose time through stopping to review past lessons. This is not the case. The quickest way in the world to do anything is to know that you are right—then, go ahead. You cannot be sure you are right unless you do some reviewing. When you can turn to any back lesson at random and play it perfectly right off, you have mastereed that lesson; and not until then.

Each time we suggest review, just bear this in mind. You are studying these lessons for what YOU get out of them. Any method that enables you to get more and more knowledge from them, is giving you more for your money. That is what we aim to do.

Now, be sure of your foundation, and then let's build sure and high.

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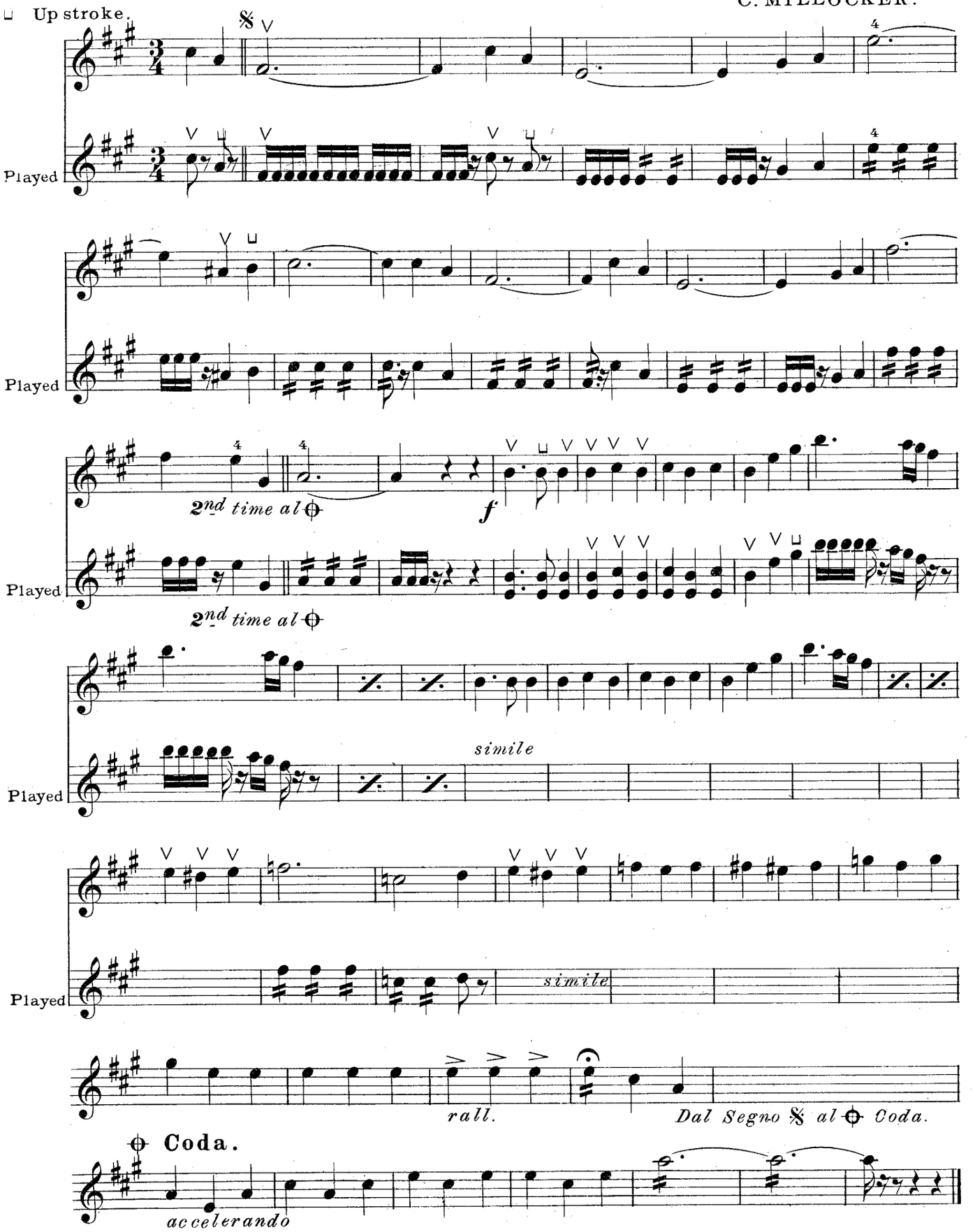
Beggar Student Waltzes.

Tremolo Illustration.

V Down stroke.
⊔ Up stroke.

C. MILLOCKER.



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U. S. SCHOOL OF MUSIC

MANDOLIN—LESSON 35.

NATURE'S VOICES

Do you ever stop to think how truly marvelous is the Music of Nature? The babbling brook, the murmuring trees, the singing birds, the ocean's roar, the peal of thunder, the crash of storm, the lowing cow, the rustling grass—all are Nature's voices raised in song. We hear them often, but often we fail to understand and thus miss much of the joy of life.

It is only as we understand Nature and our Brother and Ourself that we begin to understand God. With the coming of that understanding, we begin, in reality, to live.

"He who comprehends the NATURE of prayer" it has been said, "bends not the knee. He towers in majesty. He goes forth to meet his own. He ascends the mount and speaks with God."

Or, as Emerson put it, "The things that are really for thee gravitate to thee."

The world is full of good things that are intended especially for you. But if you want the best, you must be ready—through understanding—to receive the best. That means putting into constant use the best you know.

Just to learn a thing and then stick it away in the closet of your mind is a poor investment of time, effort, and money. Put what you know into service, no matter what the subject may be. It is action that begets success and commands reward! Are YOU applying what you learn in these lessons to other pieces of music? That's what you should be doing—making use of your knowledge.

BEGGAR STUDENT

This lesson shows on the lower staff how many strokes to give to the tremolo but this number may be doubled; the tremolo should be played, if possible, as thirty-second notes.

Only by a rapid and smooth tremolo can the legato be produced on the mandolin. The pupil should, therefore, improve the limberness of the right wrist by daily tremolo. Do not be anxious to play a great number of pieces but play a few exceedingly well.

Be on your guard that you do not fall into the habit of playing a whole composition from beginning to end, without stopping when you make a mistake, and then going back and playing the entire piece over again. This method of study, or rather lack of method, will never get you anywhere in music! If you stop to think about it you will realize what a fatal waste of time your practising is if done in this manner,—giving the same attention to easy and difficult parts.

Let me give you a few practical and helpful suggestions; take up the new piece which you are to study and read it over very slowly and carefully once. Next you must map out a regular campaign to master its difficulties; look upon it as a new territory to be conquered and annexed to your musical possessions.

HOW TO STUDY

Your first reading of the composition was merely a survey of the land. Now divide the work into short sections, according to its phrasing the musical ideas,—label the short sections with the letters of the alphabet (a, b, c, etc.). Next you must prescribe a certain number of repetitions to overcome the difficulties of each particular section. You will find some parts very easy and simple, and some extremely hard to play smoothly and clearly, and common sense will tell you that you must repeat the difficult passages many, many more times than those which come easy to you.

Keep right at work on each little section until you have conquered its difficulties before you pass on to the next; or if this is a strain, alternate the extremely hard passages with an easy one to rest you. When you feel that you have begun to make satisfactory progress, try combining three or four sections,—that is, play through three or four divisions and you will be delighted to find the progress you have achieved through systematic work.

In this waltz even the notes which are not illustrated with tremolo may be played with it if you like the effect better. The third staff shows two manners of execution. The added E on the lower staff will make that part fuller. Accentuate the first beat of every measure. Repeat from the sign, play to the first measure of the third staff, than skip to the Coda. Play the quarter notes with tremolo if you prefer to do so.

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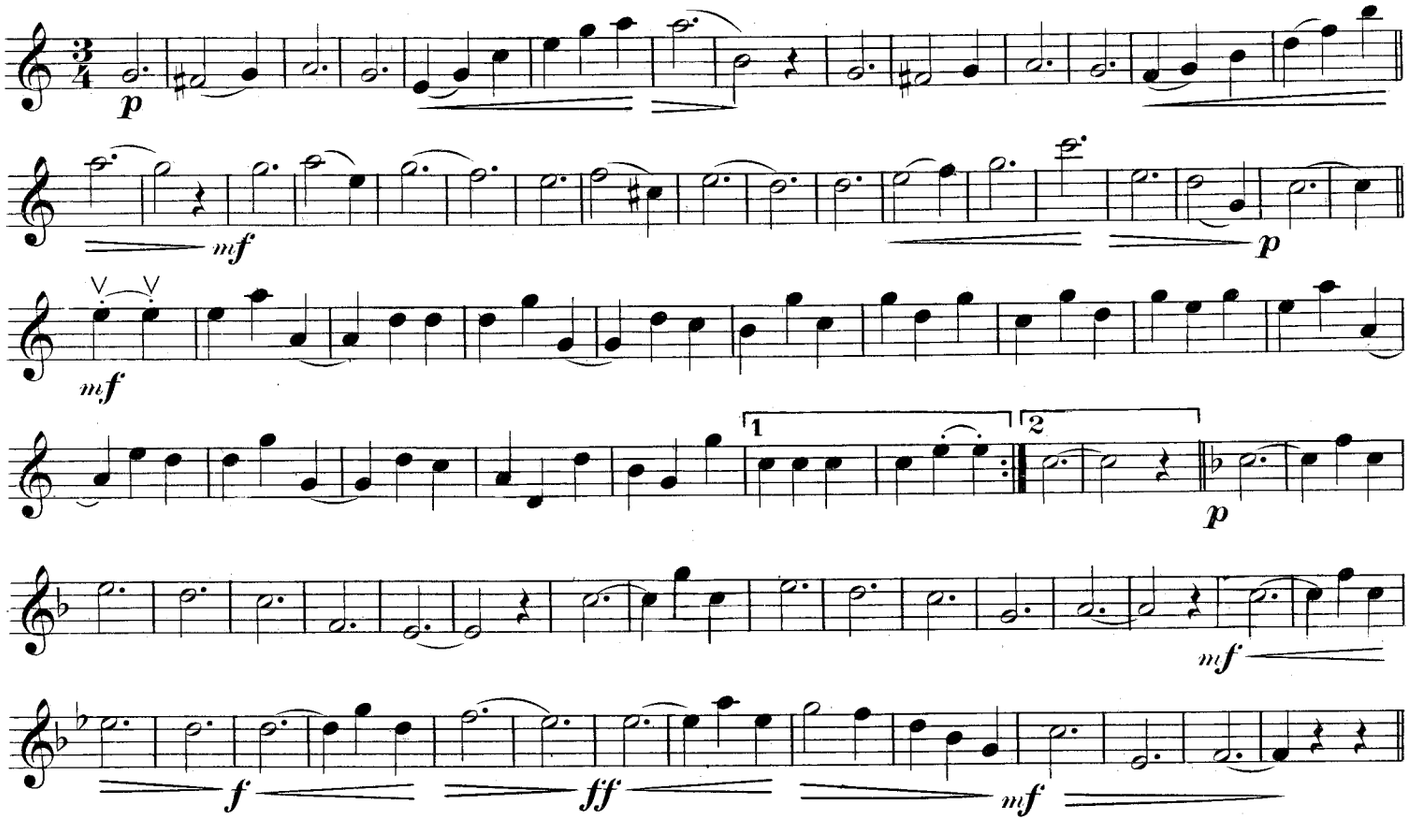
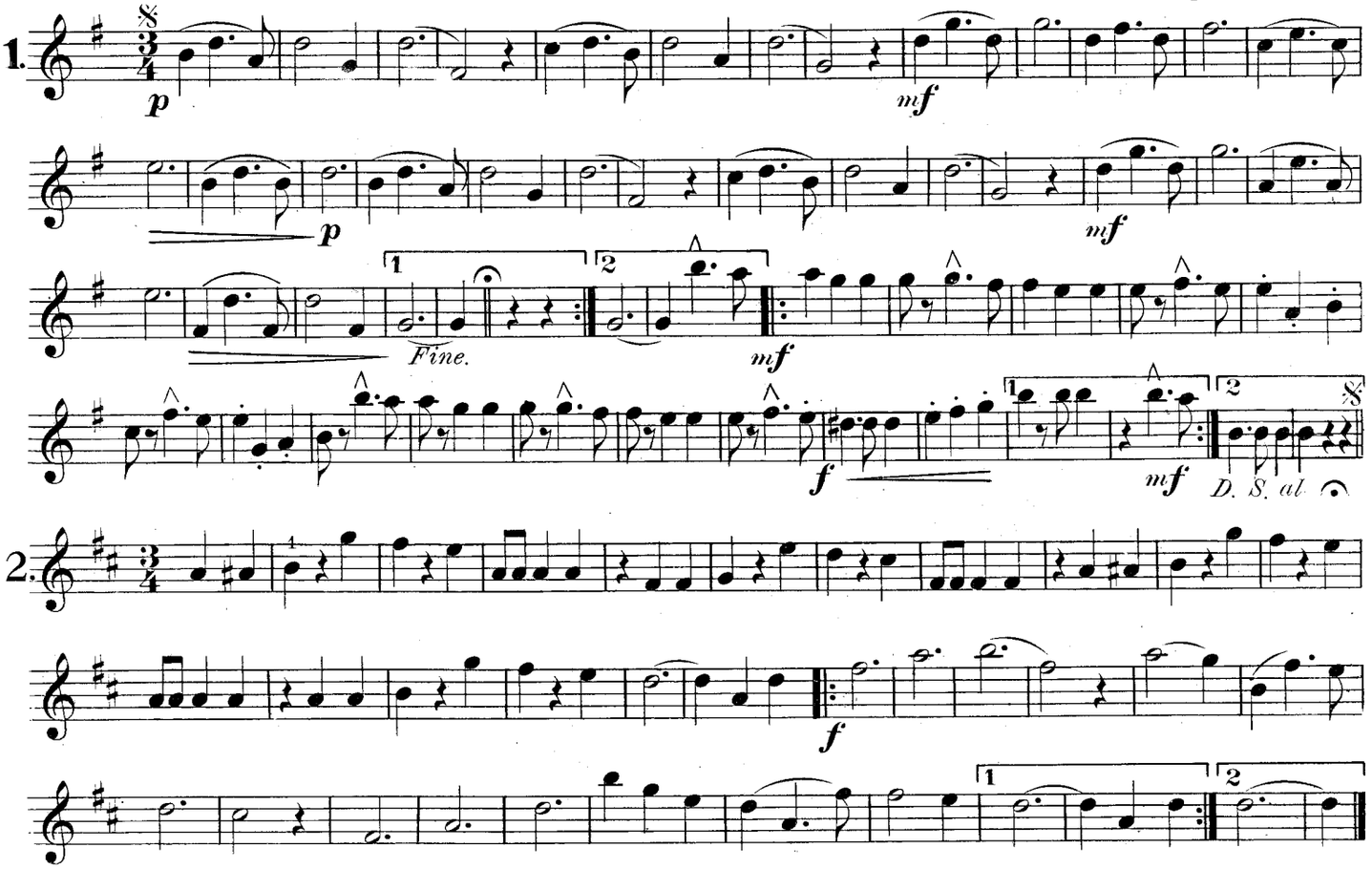
SHOWERS OF GOLD WALTZ.

WALDTEUFEL



MY QUEEN WALTZES.

BUCALOSSI



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MANDOLIN—LESSON 36.

MUSICAL FORMS

There are different forms in music just as there are different styles in clothes, only, happily, musical forms do not change so often. It is true that the different forms vary in their degree of popularity from year to year. We don't hear the same kind of songs to-day that our fathers and mothers sang, and in grandfather's day, the songs were still more strange—as it seems to us.

One of the main divisions of musical forms is march time music. Ordinarily, we march to 4/4 or common time, though sometimes 6/8 time is used in marching, in which case, one step is taken to each three eighth notes.

Another one of the main divisions is dance music, and there are many varieties of this. This week's lesson gives examples of Waltz time. It is a slow, dreamy movement, and some of the most beautiful selections that you will find are written in 3/4—Waltz time. So you want to become familiar with the characteristics of these pieces.

SHOWERS OF GOLD WALTZ

This beautiful waltz is written in the keys of C and F. It is in 3/4 time which means three quarter notes to a measure. Count three giving one count to each quarter note, two counts to a half note, and three to a dotted half note.

Notice the accidental sharp in the second measure which affects the note F♯ which is played very close to the note G which comes before and after it.

If your fingers are very large you may have to crowd the third finger out of the way to put the second one down after playing the first note G and then vice-versa (do the opposite) when you play the following note G.

The thirty-second measure has only one quarter note in it and the thirty-third has only two, but this is because the measure has been divided so as to leave no stop in the music (no rests) at the end of the strain as is usually done, therefore the second and third counts of the last measure of the first strain are used as starting notes for the second strain.

At bars 2-5-7 and other places in the first strain, there are found curved lines which bind notes together legato, and mean that the notes are to be played in a connected manner with one continuous tremolo movement. At bars 11 and 32, and at various other places in this waltz the tie is used to bind together notes of the same degree. Such notes are played with one tremolo, sustained long enough to count the full time value of all the notes under the tie.

The two starting notes of the second strain have dots over them with slurs over the dots, which indicate that the two notes are to be played with two up strokes of the bow when played upon the violin. The mandolin simply disregards these marks and plays as though they were not there.

At the end of the second strain there are two brackets with figures 1 and 2 under them. These are called first and second endings. The music under the first one is played the first time you play the strain, but is not played the second time, the music in the second ending being played in its place.

After this second ending comes a double bar, and you will observe that there is a flat on the middle line B which signifies a change of key. We must play Bb wherever we find one. As this flat is the signature for F major we now say that we are playing in the key of F.

MY QUEEN WALTZES

This piece is written in keys of D and G. Notice particularly the first measure is slurred and therefore must be played with one tremolo. Notice the sign which resembles the letter "v" up side down, it is an accent mark, meaning accent these notes strongly.

"D. S." means to go back to the sign which resembles the dollar mark ($) after having played the first two strains, then play to the word "fine" which means finish or end, then begin with Ex. No. 2 in the key of D major. Sharp all F's and C's and start on the second beat of the measure.

Notice that A♯ is made with the first finger on the A string at the first fret. The balance of the number needs no further explanation.

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Duo Style (B)

MYRON A. BICKFORD.

1.

2.

Melody.

BICKFORD.

3.

Pleyel's Hymn.

4.

Melody in D.

BICKFORD.

5.

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MANDOLIN—LESSON 37.

DUO STYLE—B

To be able to play an air and the accompaniment to it at the same time is the heighth of the Mandolin player's Art. The effect is beautiful, indeed, and very striking. It is this that makes a true solo instrument of the Mandolin.

Duo playing actually is not difficult. True, it gives one a little more to think about, but the reward for the accomplishment is so gratifying that you will never be sorry for having mastered it.

It is merely a question, now, of taking things slow and easy until you get the hang of it, and then, once you are sure of yourself, speed will come. Remember the principle of taking a little at a time just as you learned your alphabet. Train your eyes to read a full measure or more at a time in the way that has long ago been explained in these lessons. Keep the right wrist flexible and under control. And be sure that the left hand fingers act promptly and decisively for each of the notes.

If the previous lesson on the subject of the duo has been mastered, the present lesson should not offer any special difficulties, though it will require a lot of careful practise.

In the first exercise the whole notes, which are all tied together, should be played with a continuous tremolo. The manner of learning and playing the tremolo was thoroughly explained in the lessons on that subject, and the present exercise is no exception to the rules given at that time.

The number of strokes in the tremolo should not be measured or counted, but should be a little faster than would be the case if just four sixteenths were played to a beat. Since the object of the tremolo is to sustain the note and give as near an imitation of a tone on the violin as possible, a very even and comfortable rate of speed must be maintained, neither too fast nor too slow.

If it is too fast, the muscles of the hand and arm are almost sure to tighten up, and in addition, if the pick strikes the string too rapidly, the vibrations are so short that the quality of tone is greatly impaired. The string must have an instant in which to vibrate before it is again called upon to perform the same operation.

On the other hand, if the movement is too slow, it is not a tremolo at all. A better word for this movement would be "sostenuto," which means "sustained."

FIRST EXERCISE

In playing the first exercise, the D should be played rather lightly, and in the same way as though it were a grace note, that is, slightly before the A. The down stroke which is used for the D is continued across the A string and constitutes the first stroke of the tremolo, which is continued rather slowly, for four beats, then, with a quick motion, and without taking any extra time, the pick is brought over far enough to strike the D string again. If the exercises in the previous lessons have been carefully practised, this reaching over with the pick should not cause any perceptible break in the tremolo.

The second exercise, is done in the same way, only that the pick of course has to reach over to the next string four times in each measure, since the accompaniment is in quarter notes. This should be played very slowly, allowing the tremolo plenty of time to regain its equilibrium, so to speak, between the quarter notes.

In the melody which follows, and in fact in all the lessons, the slur over notes will be used to indicate a continuous tremolo. At the end of these slurs there should be a slight break in the tremolo to phrase or "punctuate" the passage.

Incidentally, there must also be a slight break between two consecutive notes which are alike, as between the two B's in the first two measures of the melody.

In this style of duo playing the notes with the stems turning down are always to be played with single strokes. In the two melodies and the Hymn, the melody or "air" and accompaniment are to be played exactly as indicated in the two exercises and the fingering for the left hand has been marked in the more difficult places.

Everything in this lesson must be played very slowly.

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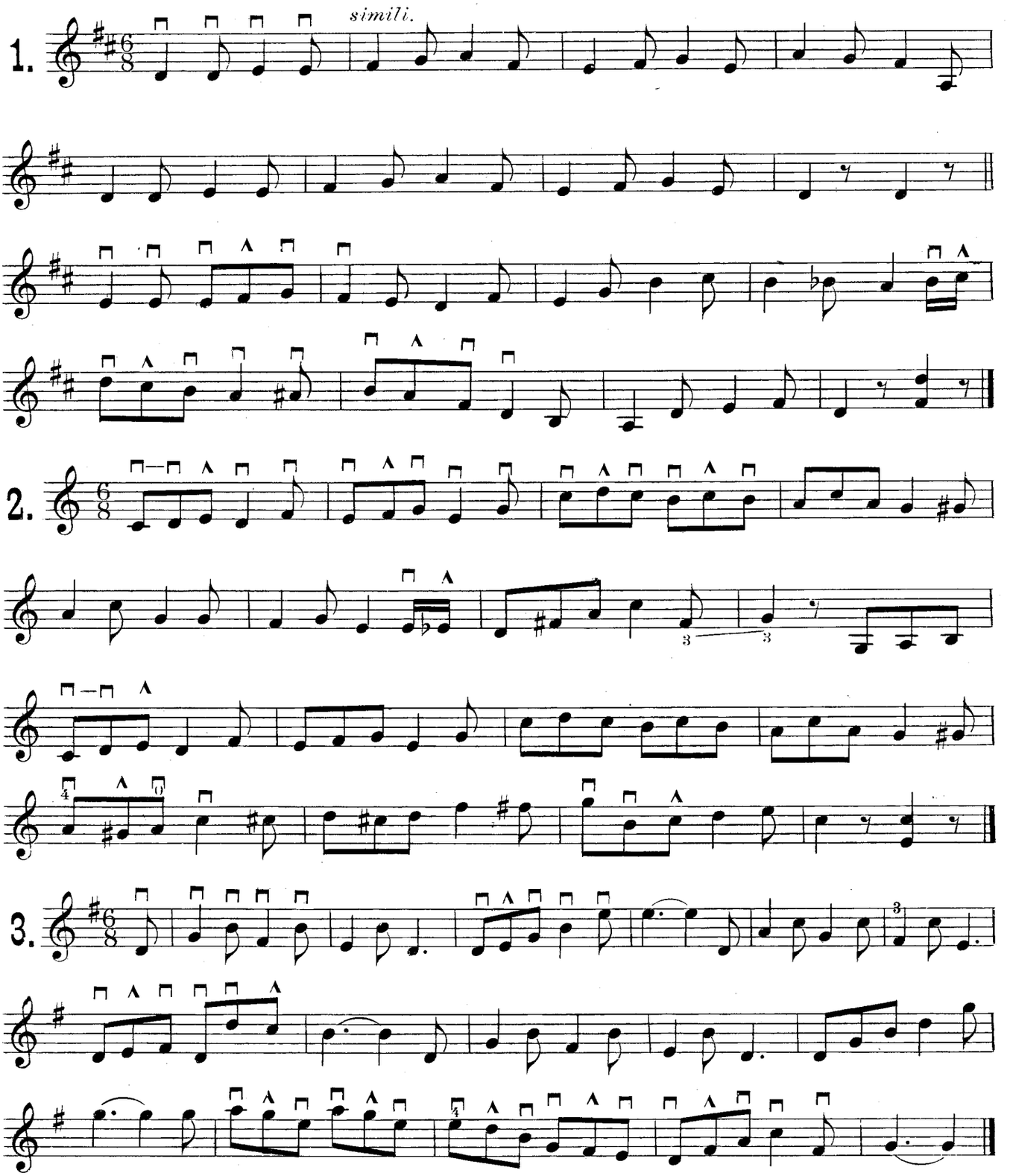
Exercise in March Time.

M.A. Bickford.



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MANDOLIN—LESSON 38.

PROCRASTINATION

Irresolution is a worse vice than rashness.

"He who shoots worst may sometimes hit the mark, but he who shoots not at all can never hit it. Irresolution loosens all the joints of a state; like an ague, it shakes not this nor that limb, but all the body is at once in a fit. The irresolute man is lifted from one place to another, so hatcheth nothing, but addles all his action."

It will pay you to think carefully on the above quotation from Feltham.

Also, consider the following beautiful paragraph on faith.

"Faith is like the primitive granite of old New England. Dig down deep and you come to it below all superimposed strata. Go to the summit of the highest mountains and you find it, on loftiest elevations. Faith begins as the basis of the infant's knowledge; it ends in leading us to know the bigness, the grandeur of life."

On these two things, in large degree, depends your rapid success in learning to play the Mandolin. You took the first step. You enrolled for the course. You made a covenant to fulfill each obligation of that contract.

Now, you must be filled with the faith and knowledge that each exercise has its own particular place in the scheme of teaching you not only each week's lesson as it comes along, but in preparing you for all the lessons that are to come. Knowing this, you must be so filled with enthusiastic resolution to work and achieve your reward that you never falter by the way—that you never miss a practise period.

EXERCISES IN MARCH TIME

This lesson introduces what is known as march time, it being very often used for marches and two-steps. There is nothing peculiar about the time or music, but there is a certain style of picking which is most effective and should always be used for this kind of time when used for marches.

Since it is possible to get a stronger and more decisive tone with the down-stroke than with the up-stroke, it is essential that all accents be taken with down strokes, which means that the first and fourth beats (counting six) will invariably be down. This would seem to leave a chance for an up-stroke on the third and sixth beats, but unless there is a group of three eighth notes together it is better to make everything down.

When there is a group of three eighth notes, however, one of them must be an up-stroke, and this always the middle one if possible.

It sometimes happens as in the first measure of Ex. No. 2 that it would be very awkward to play it this way, and the variation can then be made.

By carefully noting the changes from the regular order of picking, you will be able to formulate rules which of course are to be applied to everything in this particular style.

The last note of measure seven in Ex. No. 2 is easier if taken with the third finger, which immediately slides along to the G. The second measure from the end of this Ex. also has a variation in the picking, it being necessary to take two down strokes in succession owing to the different strings. There is nothing new in Ex. No. 3 except the dotted quarter notes which must be played with the tremolo.

Remember these rules apply to everything of a similar style.

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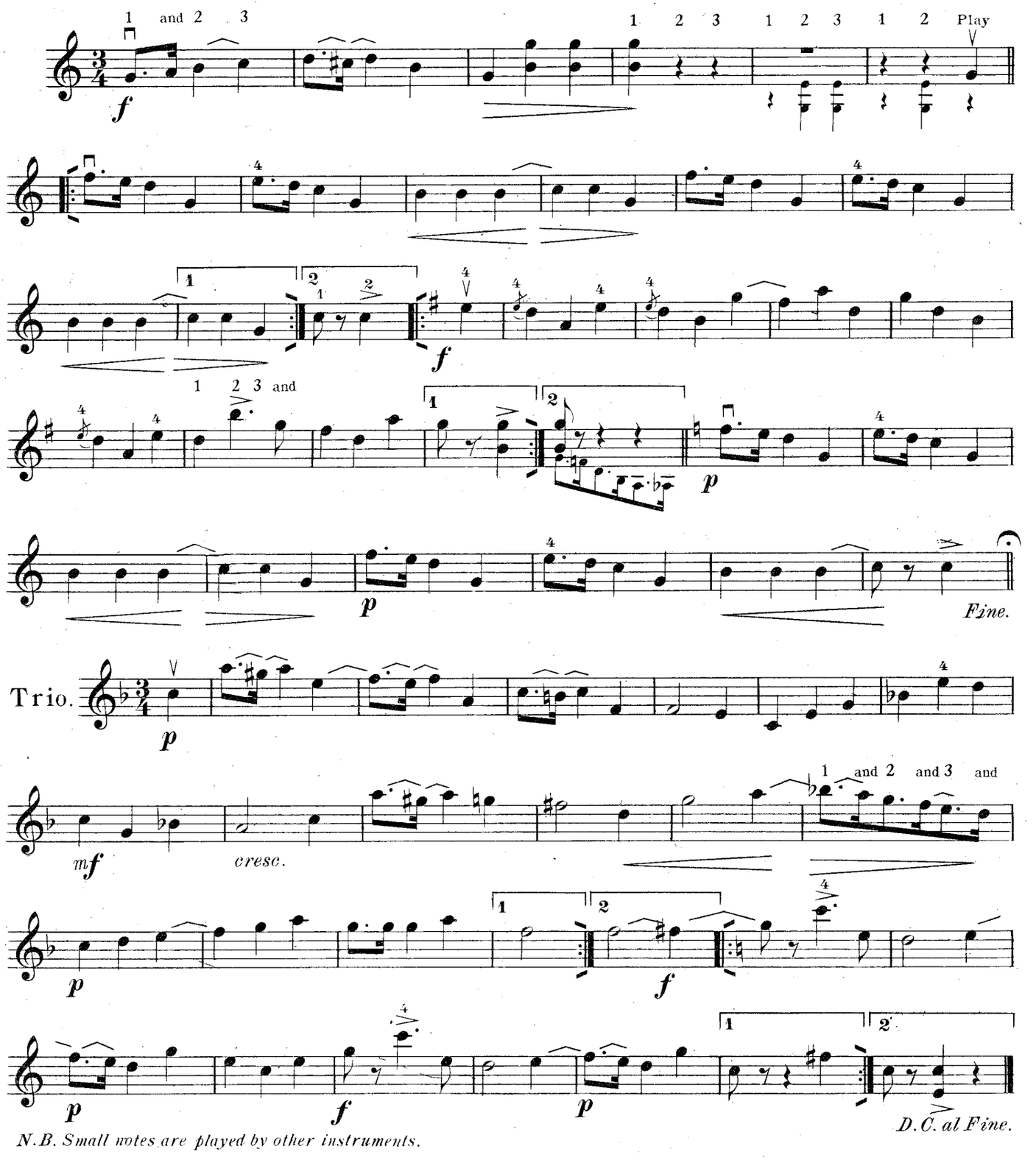
Little Sweetheart Mazurka.

C. W. WILCOX, Op. 17.



N.B. Small notes are played by other instruments.

Copyright 1902 by C.W. Wilcox.

This piece is published for 1, 2, 3 and 4 Violins or Mandolins with accompaniment for Piano and Guitar.

Published by U.S. School of Music, New York City.

MANDOLIN—LESSON 39.

PHYSICAL FITNESS

Do you make it a point to keep physically fit?

We are learning that Music has a great deal to do with health and surely health has much to do with your ability to produce Music.

Music is being used more and more in the hospitals for quieting and cheering the patients. Music played an important part behind the lines in the great war in the way of lending support and courage to those sorely in need of it. Music is even playing a part in smoothing over labor troubles and the misunderstandings that have caused strife between Capital and Employees.

What on the other hand, has health to do with Music?

Music is self expression. If that self which produces the melody be ill, the fact will be reflected in the playing. Music displayes the hurts of the body and hurts of the heart as well. So it behooves us who would be Musicians to keep well and happy.

To a great extent, this is just a question of common sense. Be thoughtful of your eating, your sleeping, your exercise, and your recreation and let Nature take care of the rest.

But when misfortune of any kind does overtake you—and none of us are continually exempt —turn freely to your Music for relief. You will find it. Pour out your soul in the melody of your instrument. If there is bitter in the heart, let it come out, Get rid of it. If there is sadness, express it and replace it, then, with joy. If there is doubt, play on until at length comes peace again and sweeet assurance and understanding.

Music brings health—and health lends joy to Music.

LITTLE SWEETHEART MAZURKA

Little Sweetheart Mazurka is a very pretty, and yet simple, piece of Music. A mazurka is written in 3/4 time, like a waltz, but is played considerably slower. This piece is written in three different keys, beginning in C, second strain in G, then back to C. Trio in F second strain in C.

At the bottom the words D. C. al fine signify viz:D. C. (da capo) go to the beginning—"al" (to the) fine (finish)—go to the beginning and play to the finish, which you will observe is at the end of the first half of the piece.

NOTES:—The first note is a dotted eighth note, followed by a sixteenth. The first note is just three times as long as the second note or as long as the dotted eighth and sixteenth combined.

In the first strain and in the introduction, also in the last strain, we are in the key of C, half steps occur between B natural and C; and E and F natural.

In the second strain we have a change of key—F has been raised by a sharp. We must now now play F♯. By raising this note we have changed the key to G. In this strain the second note we encounter is a small note E, marked (4) and marked with a slur, to D. This is a grace note. Grace notes have no time value. They are a part of the note that follows and therefore borrow their time from that note. They should be played very quickly. It is marked fourth finger because it is impossible to make a grace note from an open string to the third finger of the next string.

The half steps in this key occur between B and C natural and between F♯ and G. The first six measures are an introduction. You play only to the fourth bar and stop upon the first count of that bar and count the rests thus: 2-3-1-2-3-1-2-3; this note marked play is the first note of the next strain, called the starting note.

The small notes in the fifth and sixth bars under the rests, also in the second ending, the strain in G, are to be played by the piano, as they belong to the accompaniment. The trio begins in the key of F. We must play Bb. The half step occurs between E and F natural and A and Bb.

First ending is played the first time and is omitted the second time. Second ending is omitted the first time and played the second time.

The following arrangements may be had for this piece:

Piano Accompaniment, 20c.
Piano Solo, 25c.
Guitar Accompaniment, 15c.
Extra 1st Violin parts, 10c.
Solo 2nd Violin parts, 10c.
Easy 2nd and 3rd Violin parts, 10c.
2st, 2nd and 3rd Violin parts with Piano Accompaniment, 35c.
1st, 2nd and 3rd Violin parts with Guitar Accompaniment, 25c.
1st and 2nd Cornets (duette) with Piano Accompaniment, 25c.
1st, 2nd and 3rd Mandolin parts same price as Violin parts.

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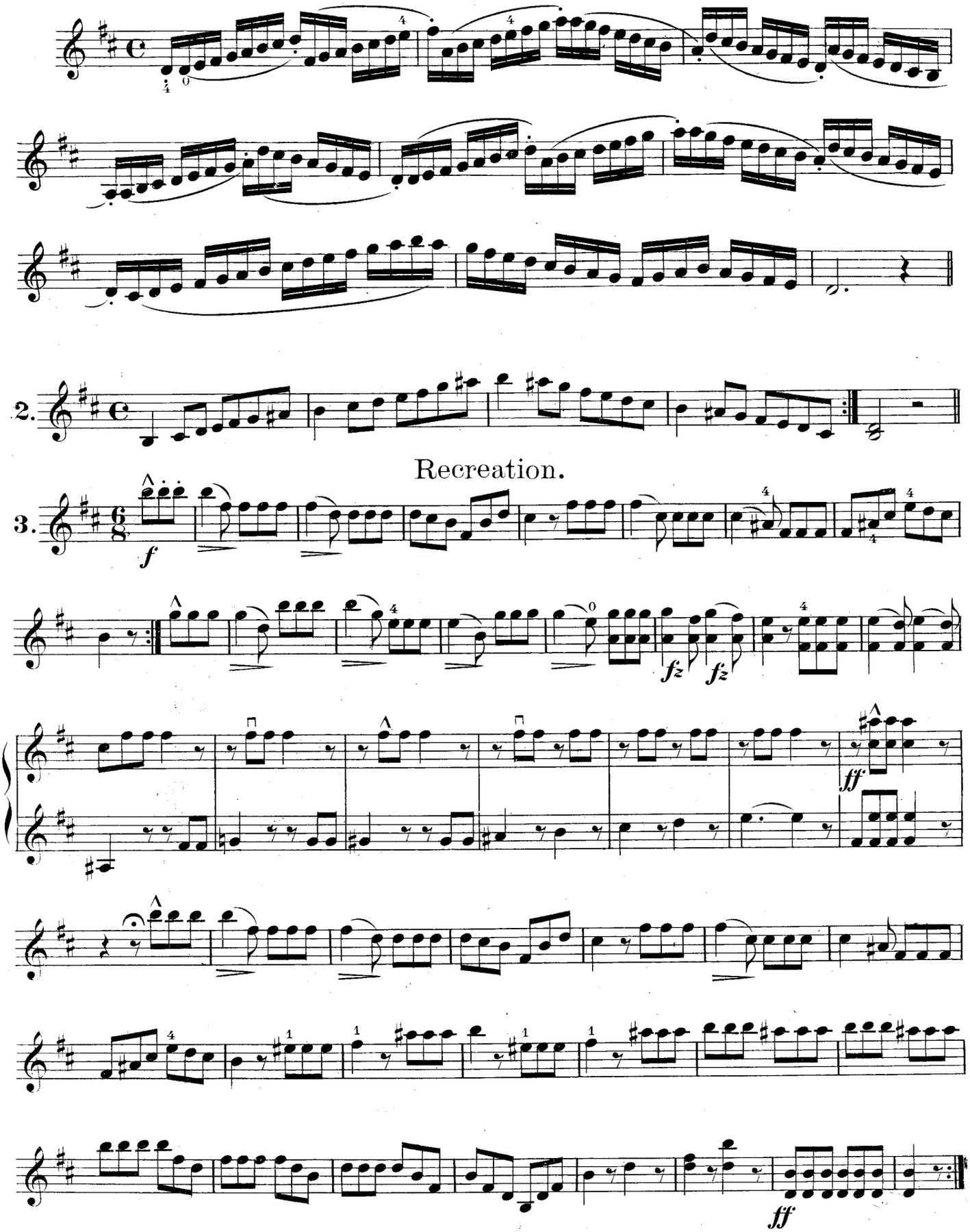
SCALES IN D AND B MINOR.



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MANDOLIN—LESSON 40.

SCALES IN D AND B MINOR

The first exercise is to be played very slowly and of course changing the stroke for every note beginning with a down-pick. Learn to name the intervals of this scale before you begin viz:— D-E-F♯-G-A-B-C♯-D.

The Fig. 4 always signifies that a note that could be played on an open string should be played on the next lower one at the seventh fret with the fourth finger.

This is essentially an exercise to improve the execution of the left hand.

For the right hand it is also very instructive on account of the changing of strings.

The slurs have no significance when this exercise is played on the Mandolin.

This exercise is to be played not only this week but for a long time and gradually faster.

THE MINOR SCALE

No. 2 gives you the minor scale with the same signature, two sharps.

Notice that the seventh note is raised by an accidental. Learn to name this scale viz: B-C♯-D-E-F♯-G-A♯-B.

A minor scale is called the relative of the major scale of the same signature.

No. 3 is not only given for the reason that it is written in the key of D minor, but also because it is an excellent stroke study.

You should, of course count from 1 to 6 and accentuate the 1st and 4th beats.

Play the groups of three-eighth notes with two down-strokes and one up-stroke.

This is a stroke that is generally neglected.

Amateurs generally change the stroke for every note which you should not do.

On the third staff, the second mandolin part is also printed in order to illustrate the reason for the rests on the upper staff.

When you have played this recreation you will notice that it is written in the key of B minor, but before you play, this can be seen on account of the frequent occurrence of the accidental A♯.

Double notes such as those which occur in the sixth measure of the second staff are played with the same strokes as single notes although by doing so, by playing the last two with an up-stroke, the higher note is played first, but as the movement of the pick should be very swift, there will not be a wrong effect.

The tremolo should only be introduced when playing this number with the slurred notes.

EYES, BRAIN, AND FINGERS

As you have studying these lessons, have you seen beneath the surface and perceived the principle behind all of the work? Let us look for a moment at what you have to do in order to play the Mandolin creditably.

First, you must train the eyes to read the notes on the staff. These really are a sort of shorthand system, and like a stenographer, you must be thoroughly familiar with what each sign means. The eyes, then, carry a definite message to the brain.

The brain must send a message to the fingers to command them to press the fingers of the left hand down at the proper frets on the Mandolin in order to produce the tones required for the notes that the eyes read.

If you see just one note at a time, you can name it quite easily. Also, you can readily find it on your instrument. The task, then, seems to be to get a steady flow of impressions through the eyes, a steady flow of commands from the brain to the fingers, and absolute obedience of the muscles of both hands and fingers.

The lessons are devised to train you in all of these things. And the special U. S. School course in Automatic Finger Control is a short cut for gaining this close co-ordination between brain and muscle. It teaches your fingers to move as fast as your brain. No matter what instrument one is studying, he should have the advantages of the Automatic Finger Control Course.

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March in F.

M. A. BICKFORD.

Tempo di Marcia.

f *mf*

f

Trio.

p

D.C. al

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U. S. SCHOOL OF MUSIC

MANDOLIN—LESSON 41.

OPPORTUNITY

Elbert Hubbard has said "Improve your opportunities. That's the thing! Decide on what you want to do and what you want to be—and go after it! You'll win, and those fellows who chase the pee-wee, manipulate the pasteboards, and inhale cigarette smoke will be coming to you for advice, to borrow money, and for passes to the poor house."

You will notice he said "improve" your opportunities. He didn't say anything about grasping them. Opportunity doesn't come to us. It is with us all of the time. Opportunity is dancing on your very door step, and ten to one, you are looking right over its head!

The story is told of a New England chap who worked his way through a mining school. When he got out, he sold the old homestead and went West on a salary of $60 a month to make his fortune. The new purchaser of his farm found in the front gateway of the old stone wall that surrounds so many New England farms a streak of pure silver. The youth had brushed by it thousands of times, and never even thought of the possibility of wealth under his hand. But the farm turned out to be a mighty profitable silver mine.

Did the young engineer succeed in the West? It is doubtful. Success is a state of mind. It is the ability to improve the opportunity that is right at hand.

WHAT IS YOUR OPPORTUNITY ?

You have yours. Do you know what it is? Look around a bit. Use your imagination. It may be in Music, and it may not. I don't know. But I do know that many people have found both fame and wealth through bringing the joy of Music to others.

If the fingering and picking are carefully followed in this march, it should offer no special difficulties. Remember to make the two accentts in every measure very strong.

Six could be counted in learning this, but when it goes at the proper speed there are really just two beats or pulses to each measure. The picking must be continued in the same manner, whether marked all the way or not.

Be careful to note the Eb when the change of key occurs. All half notes and dotted quarters are to be played with the tremolo. It is best (especially in a march) to accent slightly each new note, without actually stopping the tremolo, however, unless it is the same note, repeated. You will notice in the first strain several places where these repeated notes occur, and the little break in the tremolo is indicated by the dots over the notes.

Unless this break is made in a case like this, only one note will be heard, instead of two. Be sure to play the trio softly, and do not forget the D. S. at the end.

You will notice that all notes not tremoloed are down strokes, except when three eighths occur together, when the middle one is an up stroke. Sixteenth notes are also down-up.

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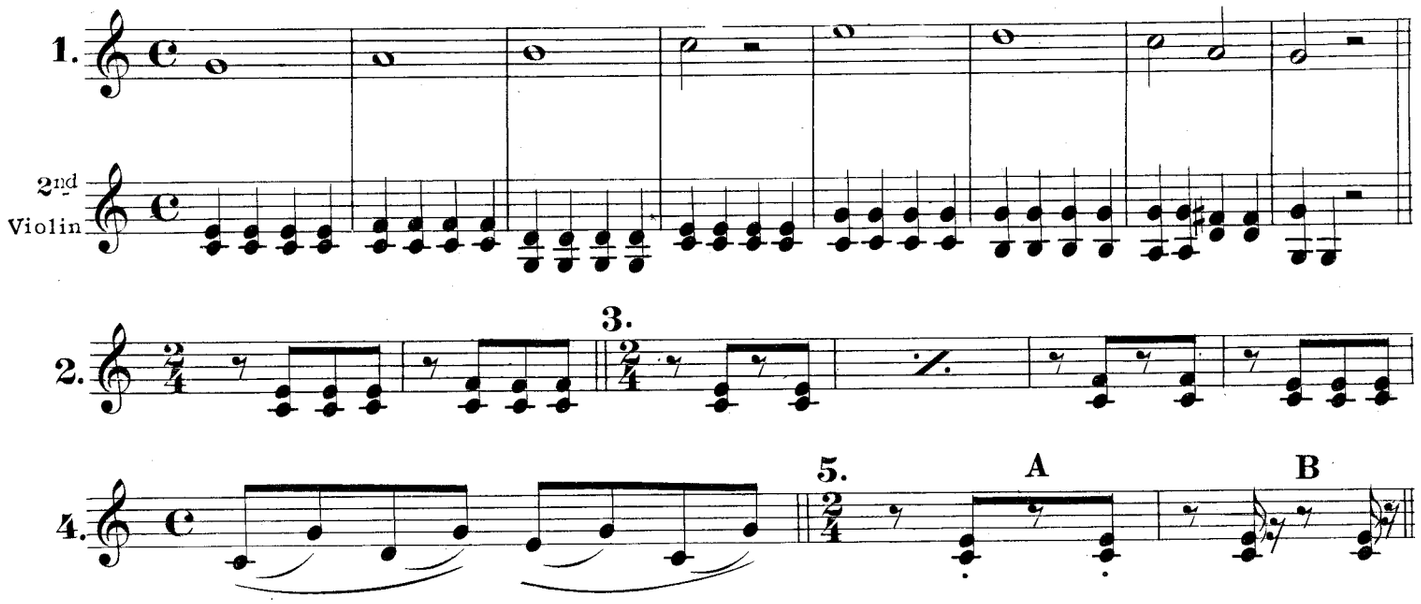
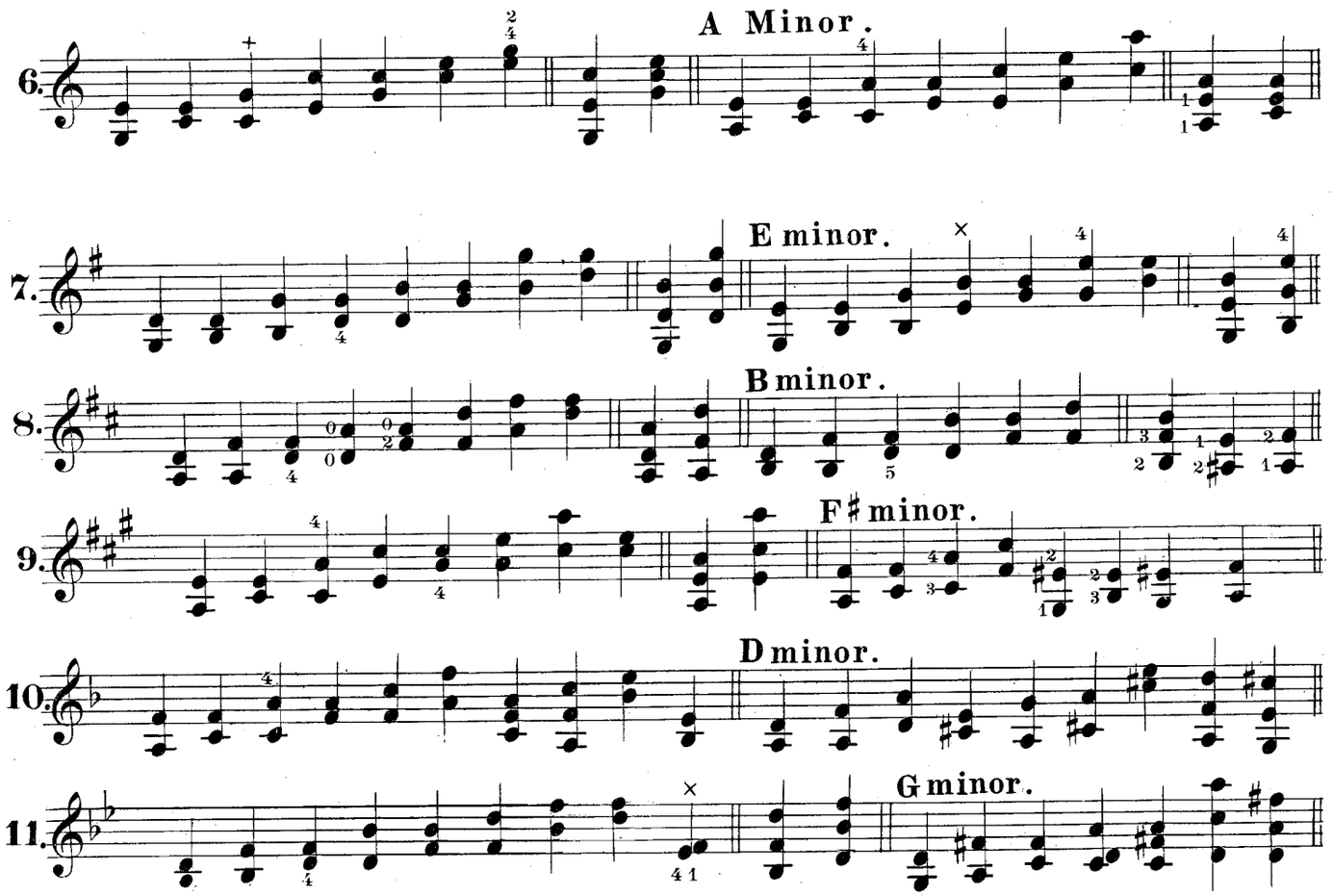
Accompaniments.



Chords in Different Keys.



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MANDOLIN—LESSON 42.

MUSIC MELTS HARDENED HEARTS

It has been a bitter lesson to some of the big corporations of the country, but they have been obliged to admit that man is the heart of the machine, and without a strong healthy heart, life blood will not circulate.

One of the biggest, most important public corporations in the United States has, since the war, come to realize the immediate value of understanding its employees and of having the employees understand the company.

The high officials took their stand firmly for personnel work once the decision was reached, but the minor executives were not so easily lined up.

In one division where autocracy had long ruled supreme, it seemed hard, indeed to get the human touch to come to the surface. Those in authority were fine men, but they had been repressing all of their natural, loving tendencies so long that it seemed impossible to let go.

And then the miracle of Music stepped in.

It was the day before Christmas. Into the big lobby of the first floor of the building was wheeled a Piano. A little crowd got together at a prearranged time under the direction of the Personnel Supervisor. And they began to sing Christmas Carrols. The people began to come from the other offices. They joined in the singing. It was infectious! Soon, everybody was doing it. For two hours those who had voices and those who only thought that they had made merry, and happy, and gay.

When it was all over, the entire organization circulated from one office to another wishing each a Merry Christmas. And they really meant it. The ice was broken. Music had won again.

ACCOMPANIMENTS.

You may have an opportunity to join an orchestra and the one who has charge of the orchestra may play first mandolin, when you will be asked, "Can you play second?"

There are more mandolin players who are not able to play second mandolin than there are bad players, and a good many are silly enough to consider it almost degrading to play second mandolin. Let us tell you right here that good second mandolin players are scarce and that a good second mandolin player should really be a better musician than the average first mandolin player.

This lesson will prepare you to play second mandolin. For dance music it is relatively easy because as a rule two notes only are to be played which form a part of a chord and the same ones occur several times in succession as a rule.

SIMPLE CHORDS

In Ex. No. 1. we give you a simple accompaniment to a simple melody, played on the D and G strings. Play these intervals first all with a down stroke. Then play one with a down and the next with an up stroke and play them also with a tremolo.

In the fifth measure you have to play the notes C and G for which you used the third finger only on two strings, you must, therefore, give your particular attention to these two notes and in general to the use of one finger on two strings. A little more difficult position occurs in the last measure but one, the notes D and F♯, the lower D on the G string with the fourth finger.

In Ex. No. 2, the second mandolin plays after the bass has been heard on the first beat of the measure. Play this little exercise for some time, otherwise you will get into trouble when you play Ex. No. 3 which is exceedingly easy when played in slow time but difficult for fast movements such as a gallop. Count aloud when you practise Ex. Nos. 2 and 3.

In Ex. No. 4, you get an accompaniment in broken chords. Such an accompaniment will be more adapted for a slower melody, a song for instance.

The fifth exercise introduces the dotted note. The measure marked B shows you how it should be played. If you compare A and B, you will comprehend that in printed music, a good many abbreviations are used because it would take a numerous amount of notes and rests to show just how one should play.

When you have given your careful attention to these five exercises you will use the numbers from six to eleven for a similar practise. These numbers from six to eleven should not be "looked at" the first day, but keep them as reference and you will derive benefit from this lesson in months to come.

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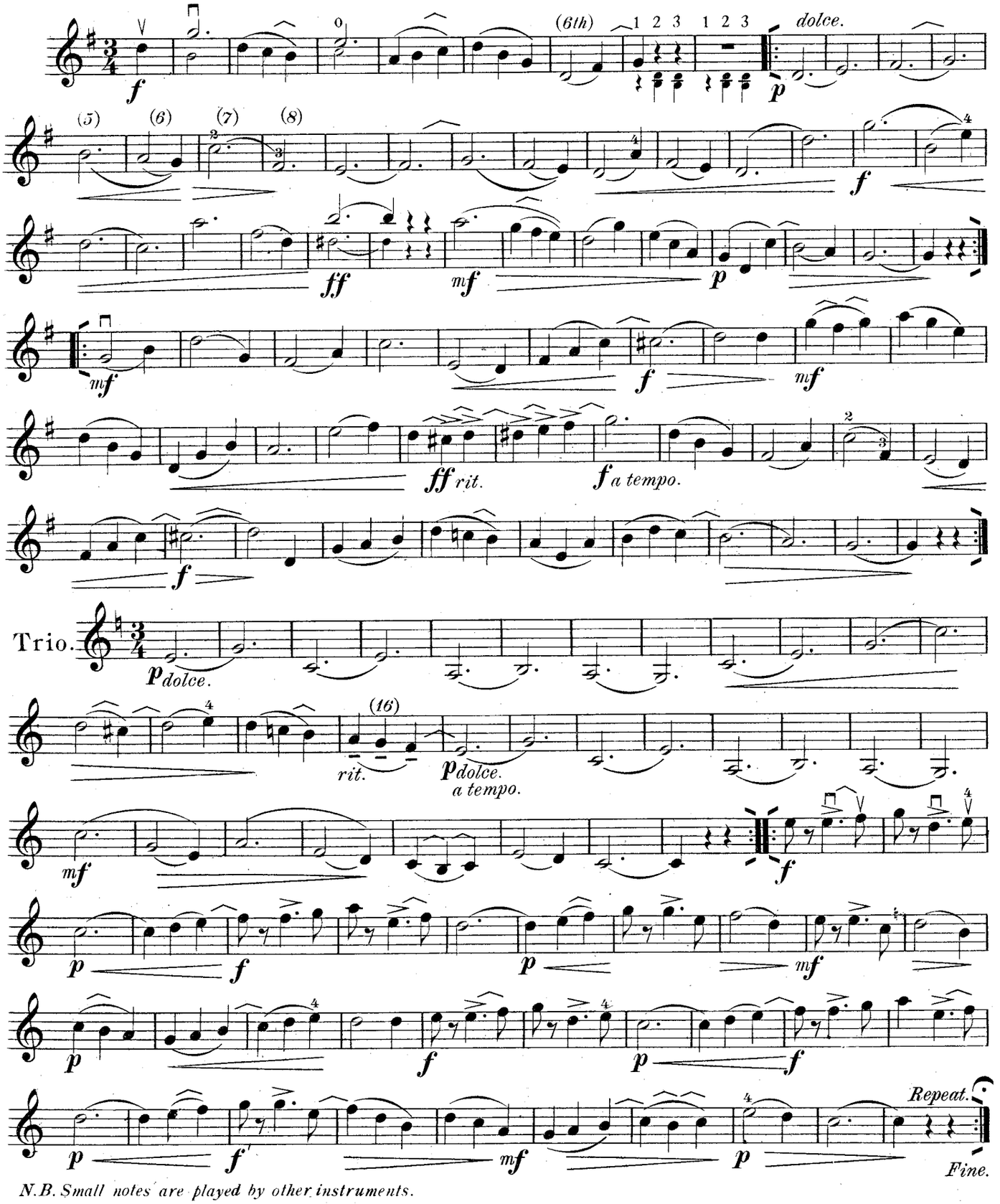
Youth's Happy Dream Waltz.

C. W. WILCOX, Op. 19.



N.B. Small notes are played by other instruments.

Copyright 1902 by C. W. Wilcox.

This piece is published for 1, 2, 3 and 4 Violins or Mandolins with accompaniment for Piano and Guitar also for Piano Solo.

Published by U. S. School of Music, New York City.

MANDOLIN—LESSON 43.

INFLUENCE OF THE DANCE OF MUSIC

Modern Musical form has been influenced to a very marked degree by the dance. It became customary to combine different movements in dancing, some slow, some fast, and the accompanying music was in like manner welded together. With this as a basis, Haydn built up the symphony which is the most highly developed cyclic form of instrumental music.

Have you seen a colt in a field run and kick up his heels? It is quite probable that dancing originally started with very similar antics on the part of humans. To this natural expression of hearty animal spirits was doubtless added pantomine and the recital of historic or mythical events. Perhaps at this stage there was very little movement save the clapping of hands and the possible stamping of feet. But later, distinct bodily movements were added.

Two separate ideas of dancing developed. The Hindu, Arabian, and Persian nations built up the oriental dance which is a feminine accomplishment. The dancer stands in one spot and the dance consists of graceful posture and supple, rhythmic wave motions of the body from feet to head and back again.

The Western nations, on the other hand, base their dance on various modifications of springs, kicks, and postures. It is a dance of more or less vigorous activity more in keeping with the climate and characteristics of the Greek, Celtic, and Teutonic races, in which the men as well as the women take part.

YOUTH'S HAPPY DREAM WALTZ

This waltz is written in the key of G (signature one sharp) changing to the key of C at the beginning of the Trio. In the key of G the semitones come between B and C and F♯ and G. You need not try to play the double notes at first. Count aloud, three in each measure, one count for each quarter note, two for each half and three for each half note with a dot to the right of it.

The curved line over the notes in the second measure means that those notes must be played legato, (which means smoothly). The little mark just above the notes B and C in this and other measures is merely there to remind you that semitones occur there. The quarter note in the sixth measure is F♯.

In the seventh measure you only have one note to play, but you must keep right on counting. The small notes in these two bars simply show what the piano would play while you are resting. At the beginning the letter F means loud; P means softly; dolce means softly and sweetly; the double bar with dots to the right is merely a fore-warning that the following strain will be repeated; dots to left, is last warning of repeat.

As fifth and sixth measures we find a double slur; both of these bars must be played legato. At bars seven and eight, we have C natural slurred toF♯, and although F♯ is a second finger note, we could not move that finger from C natural to F♯ without breaking the slur, therefore we introduce what is known as cross fingering, viz:—we make the second finger hold C and and let the third finger draw back and make F♯ just as if G♭ were written there.

SIGN OF EXPRESSION

The wedge-like sign pointing to the left, means being softly and gradually swell the sound louder, those pointing to the right mean begin loud and let it die away softly. MF moderately loud; FF very loud; rit slower by degrees; (a tempo) resume regular time; G sul—means solo for the G string; Trio means third movement.

In the sixteenth measure of the Trio there are three notes with lines under the notes and a slur under all; that is called broad staccato which means almost legato. In the fifth stave, fifth and sixth measures the arrow-like marks over the notes are accent marks which mean to accent strongly.

In the last strain of the waltz, in the first measure there is an eighth note followed by an eighth rest, which in turn is followed by an accented note. The first eighth note is also made with single stroke, so as to begin the accented note with strongly accented tremolo. This is repeated for all accented notes in this strain. "Fine" means the finish or end.

The following arrangements may be had for this piece.

Piano Accompaniment, 20c.
Piano Solo, 25c.
Guitar Accompaniment, 10c.
Extra 1st Violin parts, 10c.
Solo 2nd Violin parts, 10c.
Easy 2nd and 3rd Violin parts, 10c.
1st, 2nd and 3rd Violin with Piano Accompaniment, 35c.
1st, 2nd and 3rd Violin with Guitar Accompaniment, 25c.
1st Cornet part, 10c.
Cornet and Piano, 25c.
1st, 2nd and 3rd Mandolin parts same price as Violin.

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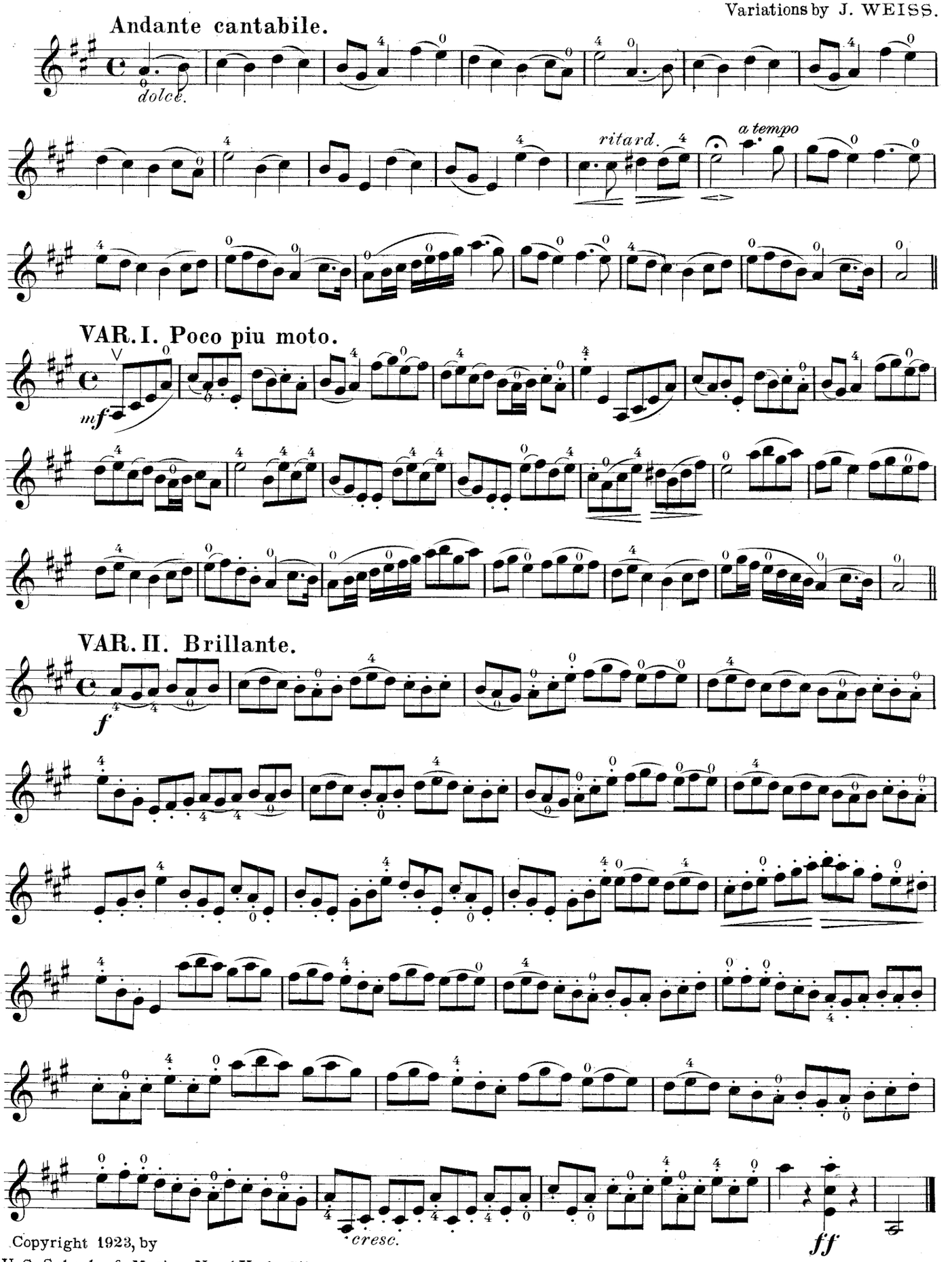
Hymn with Variations

JOSEPH HAYDN
Variations by J. WEISS.



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MANDOLIN—LESSON 44.

CHURCH MUSIC

Music owes a great deal of its progress to the support that the Churches have given it. From earliest days, singing has been prominent in the worship forms of many peoples, particularly in the Hebrew and Christian religions. It is but natural, therefore, that some very grand harmonies have been composed for Hymns.

Such is the lesson for this week. The inspirational effect of many of these excellent Hymn tunes whether sung or merely played certainly has had an important part in maintaining the interest and devotion of church-goers.

Many times, a Hymn with variations serves as a Processional or Offertory. This particular number is also suitable for concert use.

It is not very difficult to compose simple Hymn tunes, and it may be interesting for you to try your hand at it. At the same time, a list of Hymn tune writers would embrace the names of foremost composers of the present day and of recent times.

AUSTRIAN NATIONAL HYMN

Be on your guard that you do not fall into the habit of playing over a whole composition from beginning to end, without stopping when you make a mistake, and then going back and playing the entire piece over again.

This method of studying music, or rather lack of method, will never get you anywhere in music! If you stop to think about it you will realize what a fatal waste of time your practising is if done in this manner—giving the same attention to easy and difficult parts.

Let me give you a few practical and helpful suggestions: take up the new piece which you are to study and read it over very slowly and carefully once. Next you must map out a regular campaign to master its difficulties; look upon it as a new territory to be conquered and annexed to your musical possessions.

Your first reading of the composition was merely a survey of the land. Now divide the work into short sections, according to its phrasing and musical ideas—label the short sections with the letters of the alphabet (A-B-C etc). Next you must prescribe a certain number of repetitions to overcome the difficulties of that particular section. You will find some parts very easy and simple, and some extremely hard to play smoothly and clearly, and common sense will tell you that you must repeat the difficult passages many, many more times than those which come easy to you.

TREMOLO STUDY

The first part of this lesson gives an excellent opportunity to study the tremolo. Look at every note before playing and decide upon the number of strokes. A quarter note with a dot, six strokes; two strokes for eighths.

To produce the effect which a slur requires, for instance in the second measure, you will give three strokes to the last quarter note under a slur. If the effect is not satisfactory, play them with four strokes but diminishing in loudness.

The first variation must be played a little faster (poco piu moto) and without tremolo, the half notes excepted.

An excellent study for the right hand is in the second variation. Count: 1-&&-2-&&-3-&&-4-&&. *Play the first two notes of a triplet with down strokes and the third note with an up stroke. Look the music over carefully before playing and read this instruction sheet.*

Do not play the three parts the first day. Learn the melody well. When playing variations, the principal theme should be heard prominently. A composer takes quite some liberties with variations but there will always be parts where the melody occurs exactly as in the first part.

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The Duo.

Two String Tremolo.

M. A. BICKFORD.

1.

2.

Melody.

3.

Melody.

4.

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MANDOLIN—LESSON 45.

THE DUO—TWO STRING TREMOLO

As you were told when the duo style was first introduced, there are several different styles of this movement, but they are all usually designated under the head of "Duo", so that it really means anything where more than a single string is employed. As you will notice, today's lesson is actually a duet between the two strings.

You will remember that the style of duo which employs the tremolo on only one string requires exactly the same position of the hand and pick that is used in the ordinary tremolo and single string picking, but now it will be necessary to change the position of the wrist slightly, since both strings must be struck on the up as well as the down stroke. Instead of allowing the little finger to brush along the top of the instrument, as it must ordinarily, this side of the hand is now raised so that the pick hangs exactly perpendicularly over the strings.

The motion of the hand is just the same as usual only the angle is different. The line of direction is parallel to the strings and bridge, while before it was at an angle of twenty or twenty-five degrees. With the hand in this position it is of course impossible to rest the pick against the next string after the down stroke and in fact the pick must go as little beyond the strings it strikes, in either direction, as possible.

NEW ATTITUDE TOWARD PICK

Your whole attitude toward the pick must be entirely different for this tremolo, for you must now imagine that you have a piece of soft felt in your hands, with which you are going to coax the sweetest imaginable tones from the strings. You are not striking any more—it is just a tender little brush or caress.

Be sure to keep the wrist arched exactly as usual, swinging the hand back and forth easily, touching both pairs of strings in each direction. The pick must be held even more loosely than usual, or you will produce more noise than music. Use only the very tip of the pick and do not allow it to drop down between the strings.

It is very essential that you practise this movement very softly. Of course the hand must be moved a little to accomodate each new pair of strings, but the motion is always the same. Do not allow the pick to go more than a quarter of an inch beyond the strings you are using, and of course you must see to it that none of the other strings are accidentally struck.

It is well to begin the strokes very slowly to be sure that the movement is right, but eventually the hands must move about as fast as in the ordinary tremolo. In Ex. Nos. 1 & 2, count very slowly, and of course keep the tremolo continuous through all the tied measures. These exercises must be played many times over, and each two measures in Ex. No. 1 should be played for two or three minutes without a break, for this movement must become automatic, like ordinary the tremolo.

SLURS

In Ex. No. 3, the slur covering four measures is used to show there is no break in the tremolo until the end of the fourth measure, but here it stops just long enough to show that a new phrase is beginning. The same also applies to Ex. No. 4. These two melodies must be counted very slowly, although Ex. No. 3 should be a little faster than Ex. No. 4 owing to the size of the notes.

Pieces which have the melody mostly in whole and half notes are often written in 2/2 time, that is two half notes to a measure, each having one beat. This is called "Alla Breve".

In Ex. No. 4 the slurs cover two measures, which mean that the phrases are two measures long, except in the case of the last four in each strain. The tremolo is continuous while the slurs last.

THIRD POSITION

In the second measure of the second strain of this number, it is necessary to shift the left hand to the third position, so-called because the first finger takes the third letter on the string (not counting the open string). This is done by sliding the same fingers along the D and A strings until they rest on B-D, the B being made at the ninth fret on the D string. There must be no let-up in the tremolo during this slide. The next notes, D-C are taken in the usual way, first position.

When it is necessary to change to new strings during the tremolo, the hand moves very quickly in the desired direction but the tremolo must not stop. Should it happen, as at the beginning of the second measure from the last, in the first strain, that there are two notes of the same pitch in succession, as the B's in this case, there must be a slight break in the tremolo, since otherwise these two notes would have the effect of being tied. Remember to make your tremolo very soft and as smooth and continuous as a chord played on the organ.

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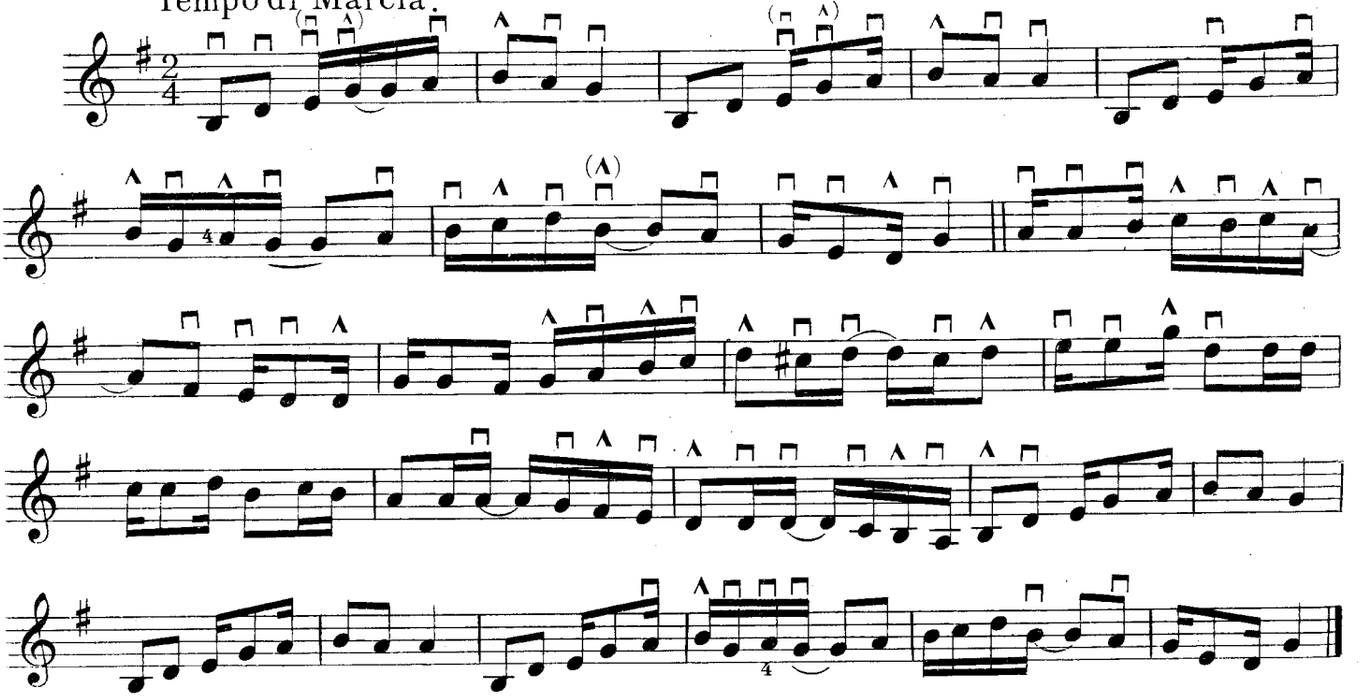
Syncopation or "Rag Time."

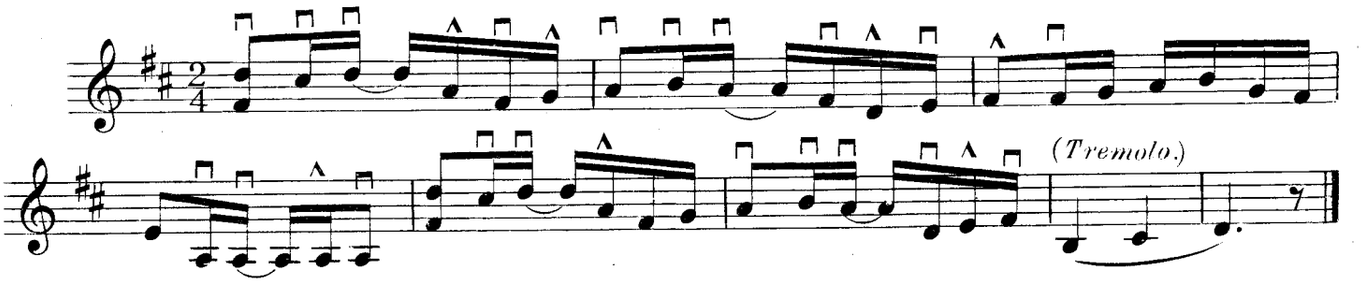
A Darkey Picnic.

Bickford.

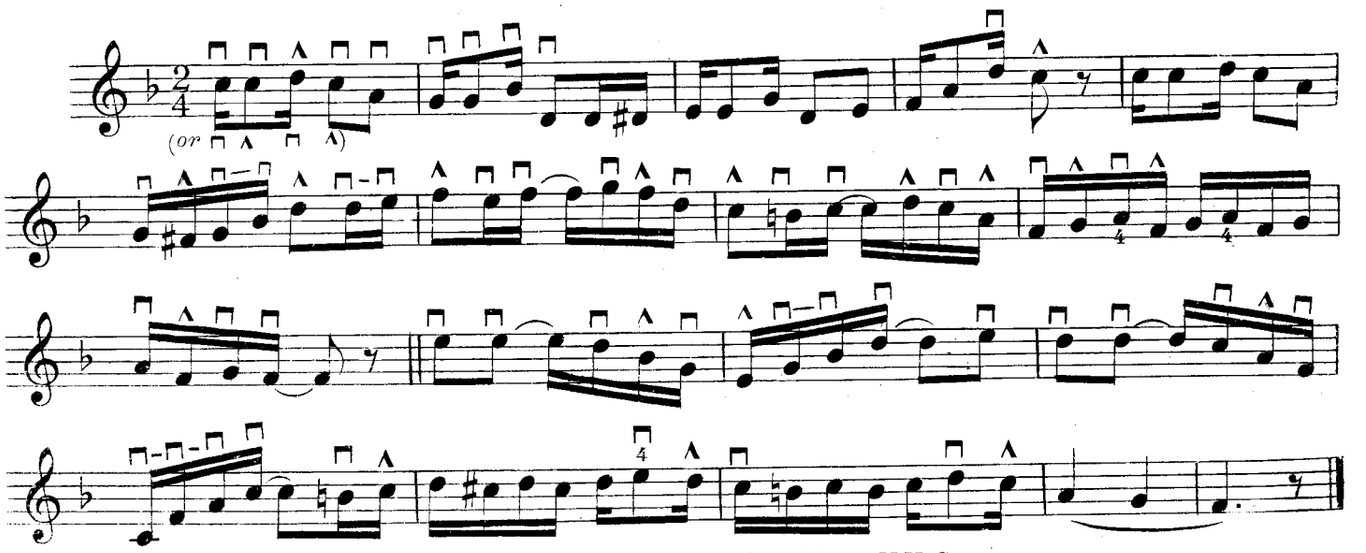
Tempo di Marcia.



Another Sample.



Down South.



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U. S. SCHOOL OF MUSIC

MANDOLIN—LESSON 46.

MUSIC FOR EVERY MOOD

Much has been written about the tremendous influence of Music. More than five centuries before the Christian era, Confucious, the great Chinese philosopher and teacher said that Music was the tongue of God. But Confucius was more interested in material things than in spiritual. He did not concern himself with the hereafter. His one aim was to make people happy—NOW. And he also said, that if you want to know the sort of laws a people have, whether they are wisely governed, or not, to study their music.

It might be worth while to bear that point in mind to-day with our Jazz bands and our world disturbances.

A century after Confucius, Plato, the beloved Greek Philosopher who taught that man's soul is immortal and that an idea is an eternal thought of the divine mind said "Musical training is a more potent instrument than any other. The education of heroes shall be gymnastics for the body and music for the soul. Begin the education with music."

And so it has been, down through the centuries. The influence of music has been more or less understood. Martin Luther realized it. Napoleon admitted its importance. Ruskin declared that "The four necessities of life are food, shelter, raiment, and Music". Present day educators insist on the introduction of the study of music in the schools from the very first. And especially since the world war, community singing and community concerts have been recognized as an important factor in moulding public sentiment and in calming public discontent.

SYNCOPATION OR "RAG TIME".

This lesson introduces several varieties of what is known as "rag-time", which is really nothing more than an exaggerated or continuous use of syncopation or misplaced accent. This means that the accents, instead of coming in the usual places in the measure may be made to come almost any part and more especially on the last half of some beat or count. Thus, in the very first measure of this lesson, while the first note has its customary accent, the other accent is on the G, last half of the third beat (counting four to a measure).

While syncopation may and does occur in any kind of time and any kind of notes, it has become almost a custom to write rag-time in 2/4 time, and in the style of this lesson. Since there are so many sixteenth notes employed, it is always much simpler and safer to count four to a measure, giving a beat to every eighth note, and counting the sixteenths with "one and", etc. since this actually gives a word for every note there is to play.

COUNTING

Following this rule, the first measure will be counted: 1-2-3-&-4-&; *you must be sure not to strike the second G, which is tied to the first one. The first G must have a strong accent since it has to do duty for two notes, and the effect is better if all the special accents are taken with down strokes. Since this kind of time should never be hurried, the two quick down strokes can be taken without any trouble. It is also allowable to use pick as indicated in the parenthesis.*

In the third measure you will notice that the next to the last note is an eighth, but if you will remember that this eighth (and all the rest) is nothing but two sixteenths tied together, you will know at once how to count it. This measure is exactly like the first. In this kind of time, when you find two notes tied together, you may always be sure that the first one (the one you strike) is to have a special accent and must come with a down stroke if possible, since the accent is stronger this way.

You will find one or two fourth fingers for the left hand to use, and these are very important. Be sure to follow the picking as marked and follow out the same principles, even where not marked. There is no tremolo at all in the "Picnic", but the last three notes of "Another Sample" are tremoloed, as indicated by the slur.

In the last piece, the picking marked above is preferable, though that marked under the first measure could also be used. Do not forget to count four to every measure, using "and" for the sixteenths and above all do not strike notes that are tied.

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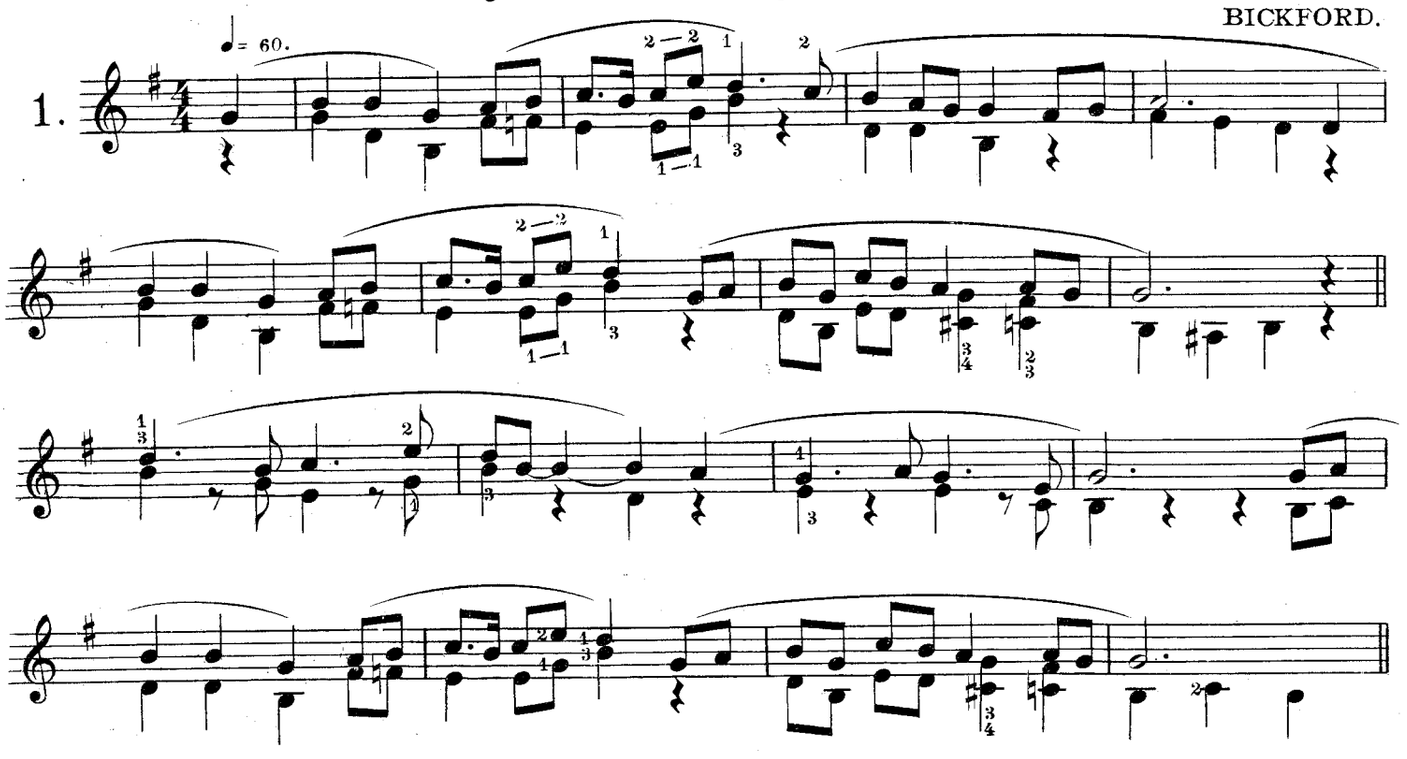
The Duo (C)

My Old Kentucky Home.

BICKFORD.

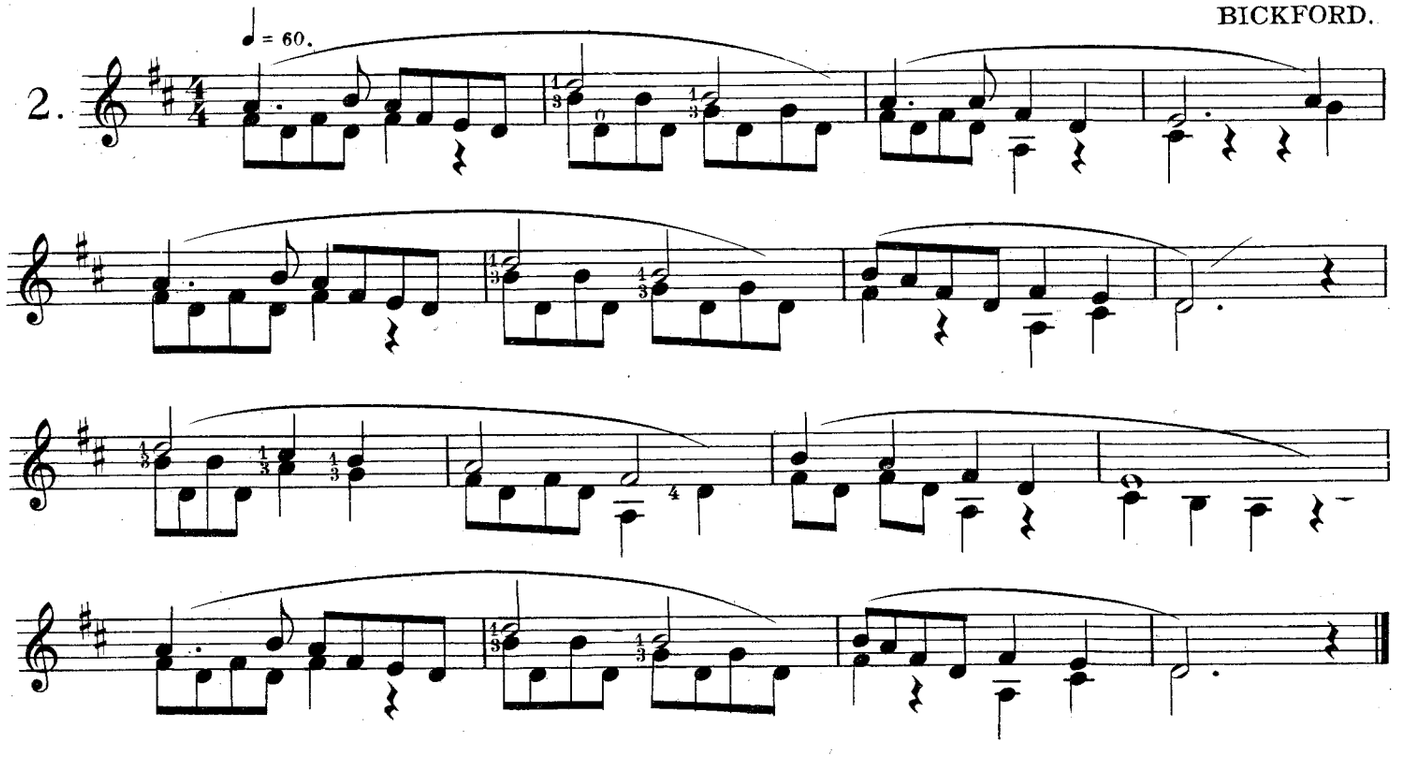
1.



Massa's In The Cold, Cold Ground.

BICKFORD.

2.



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U. S. SCHOOL OF MUSIC

MANDOLIN—LESSON 47.

DUO STYLE—C

The music for this lesson is the two familiar and popular Southern songs "My Old Kentucky Home" and "Massa's in the Cold, Cold Ground," arranged as easy Duos.

As stated in the previous lesson, the slurs over the notes indicate that the tremolo must be unbroken from one end to the other with the exception of places where there are two notes alike, such as the two B's in the first measure of the first piece, where there must be just enough of a break to show that there are two notes instead of one long one. The punctuation, or "phrasing," as it is called, is thus indicated in both the pieces.

It will be best to first play them through playing just the melody, and omitting the accompaniment entirely. The left hand fingering must be used exactly as given since in no other way will it be possible to get both notes when the accompaniment is played with the melody.

In the third measure it is necessary to shift or slide the hand to the third position, which simply means that the first finger is pushed along the fingerboard until it takes the third letter on the string (not counting the open string), which in this particular case is G. If the first finger takes G on the third string, the second finger will naturally fall on the E, second string, and in this way the fingers are in readiness for the next chord, B-D, which of course can only be taken by using two strings.

KEEP THE FINGERS ON THE STRINGS

It will be noticed that there are little dashes between the fingers indicating the fingering in this particular place. This means that the fingers must not leave the strings while shifting from the first to the third position, and, incidentally, the tremolo must never stop during such a slide.

One of the most beautiful effects obtainable on the Mandolin is this blending or connecting of two notes, known as "portamento," and it is entirely lost if the tremolo is allowed to stop while the finger is sliding. This is a very hard thing to do at first, since the attention is apt to be entirely devoted to getting the fingers to their proper place, and the right hand and pick simply have to "go hang."

Both these pieces must be played very slowly, not faster than at the rate of a quarter note to a second. This is indicated at the beginning by the note and figures. If they are taken any faster than this, the effect will be lost, and besides, it will be found a difficult matter to pick the accompaniment in eighth notes, while keeping up a smooth and even tremolo, the accompaniment must invariably be played very softly; since the melody is the main thing, and must not be covered up.

Complete directions and exercises for acquiring the style of playing were given in the previous lessons, and these should be thoroughly mastered before attempting the accompanying Duos. The pick should always be held loosely and especially in duo playing. For the proper position of the instrument, hands and pick, study the illustrated chart very carefully.

The next lesson will introduce another style of duo playing, the chord tremolo on two or more strings.

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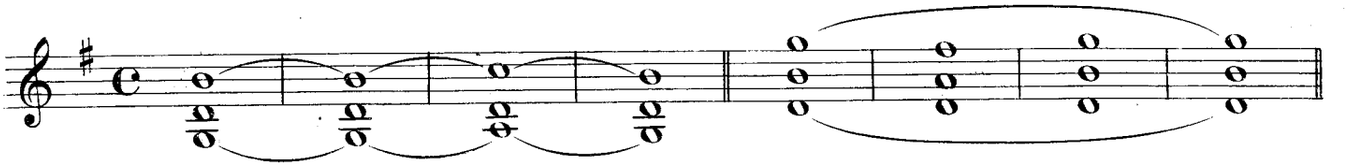
The Duo.

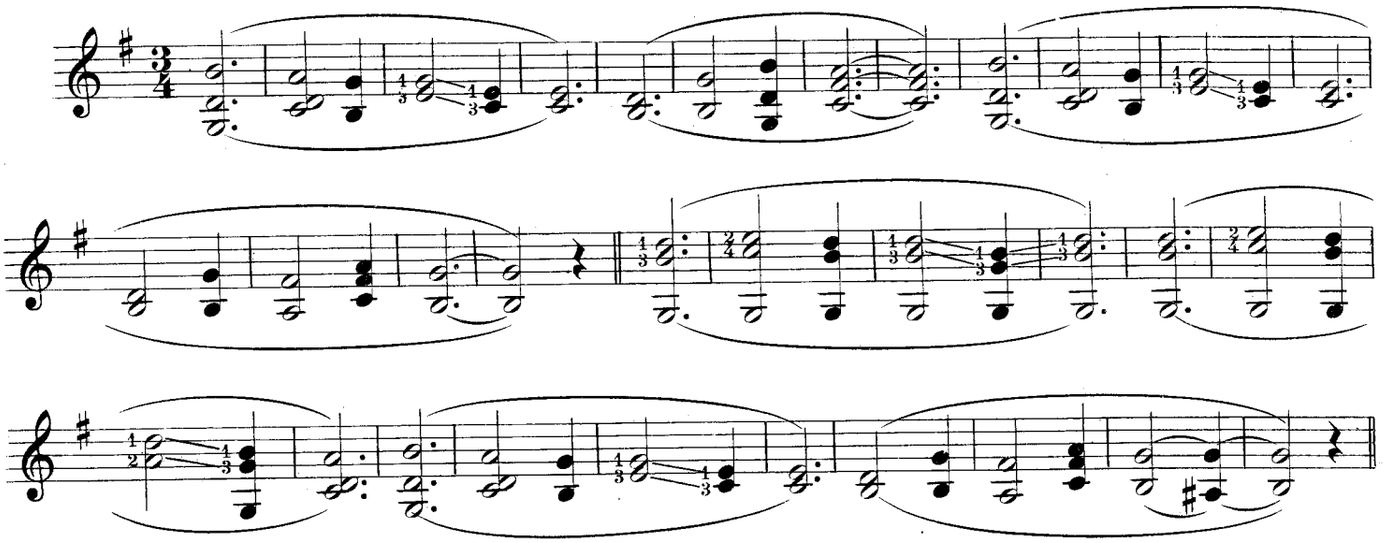
Three String Tremolo.

M. A. BICKFORD.



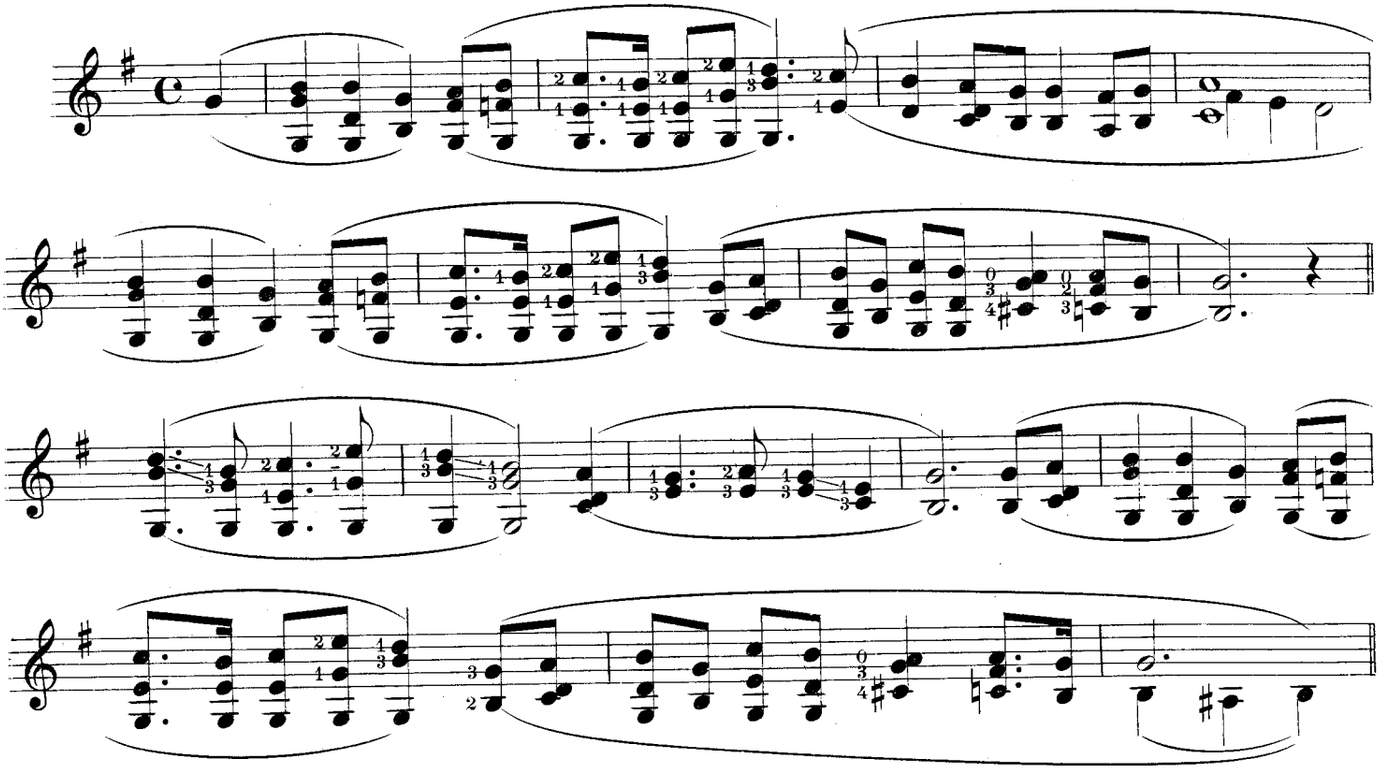
Nearer My God to Thee.

M. A. BICKFORD.



My Old Kentucky Home.

M. A. BICKFORD.



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U. S. SCHOOL OF MUSIC

MANDOLIN—LESSON 48.

THE DUO—THREE STRING TREMOLO

The method of tremoloing three strings at once is exactly like that of two, which has already been thoroughly explained, except that the pick must swing enough farther at each stroke to take in another string.

Ex. No. 1 includes the only two combinations of strings which it is possible to use, and each four measures should be practised until the three strings sound as smooth as two, or one. If the pick is held very loosely and the hand in the exact position described in the two string work, you should have no difficulty in getting a very smooth and musical effect.

Be sure to use a pick of medium thickness and quite blunt. In the familiar melody you have this time, there is an occasional change from three to two strings, so you must be careful not to swing the hand too far. Remember that the hand is entirely free from the instrument in chord tremolo, but the wrist is well arched, and the hand swings back and forth using the forearm about midway between the wrist and elbow, for a pivot or fulcrum.

The long slurs indicate that the tremolo is continuous during these measures. The first chord in the second measure, E-G, is taken in third position, and in sliding the hand to this position, the first finger drops on to the D string just as the hand begins to slide, so that there is a beutiful "portamento" or singing effect providing you do not stop the tremolo. Even though there are two G's in succession it is not necessary to break the tremolo in this case, since changing the position has the effect of making a distinction between the two notes.

SECOND STRAIN

The second strain is also partly in the third position, but as the fingering is marked you will have no difficulty in picking it out. When a position is once taken, as in the first chord of this strain, the fingers must not leave the notes until absolutely necessary. In these first two measures the first and third fingers do not leave the strings at all, although they slide back to the first position for one chord. Be sure not to break the tremolo nor take the fingers from the strings when changing positions.

This is a beautiful melody and with the chord setting is even more effective than ever, so you must work for the organ effect.

In the next melody which is also familiar, the same given rules will apply. Make the tremolo very smooth and do not make any break except at the end of the slurs, unless, as happened once before, there should be two letters alike, in which case you must make just a short break in the tremolo, so that each note will stand out distinctly.

As you will see by the fingering, it is necessary to change to the third position several times in this piece as well, and you must be careful not to break the tremolo while sliding the hand to the new position. The very last measure must end very softly and can be held even longer than the time indicates. Let the tremolo die away so that it is hardly possible to tell when you actually cease.

Never continue to practise when your arms, hands, or fingers feel cramped and begin to stiffen up. This is a sure indication that you are making a very grave mistake, for both the right and left hand should be in a relaxed, gracefully rounded position.

If you find any stiffening, stop. Lay aside your instrument for a moment or so. Go to the window or door for a breath of fresh air. And then start all over again, being sure that the left hand curves easily over the strings and that the right hand, holding the pick, is also well rounded with no acute angles in the fingers.

You must hold the pick lightly between the fingers, especially in the Duo Style of playing.

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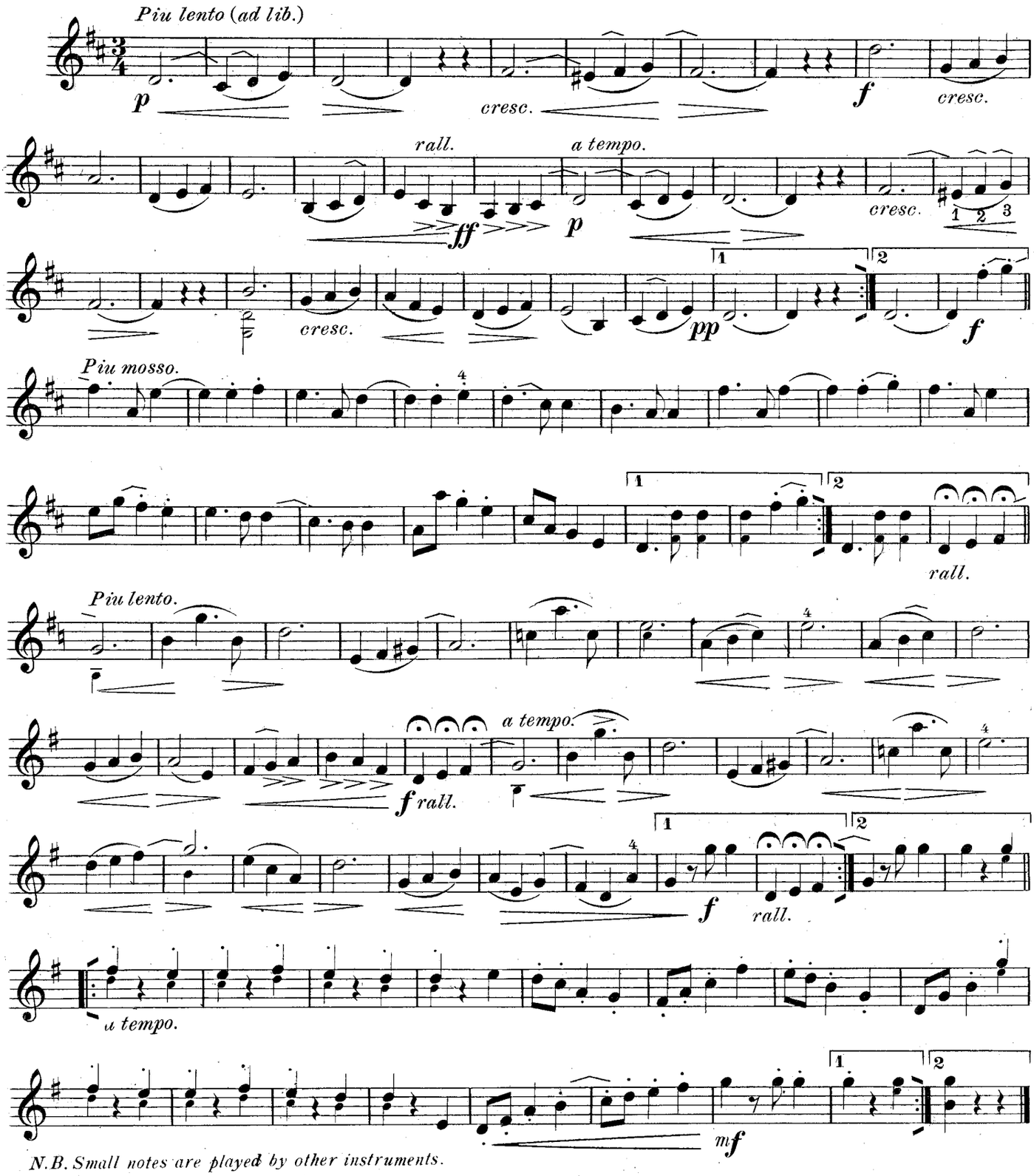
Visions of Fairyland Waltz.

C. W. WILCOX, Op. 16.



N.B. Small notes are played by other instruments.

Copyright 1902 by C. W. Wilcox.

This piece is published for 1, 2, 3 and 4 Violins or Mandolins with accompaniment for Piano and Guitar.

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MANDOLIN—*Lesson* 49.

SCIENTIFIC STUDY

There are two scientific principles of practice which will be of invaluable aid to you in hastening your progress, if only you will follow them, faithfully.

Not only should you make it a point to study regularly, every day, but you should also make it a point to practice as nearly at the same hour each day, as you can.

Experiment shows that if we get into the habit of doing a certain thing at a certain, definite time day after day, the mind gets used to this regime, and less time and effort are lost in taking our attention from the previous task and getting started with practice.

The mind really is a wonderful thing, and if we use it to the best possible advantage, we are able to get amazing results from it with but slight effort. Orderliness in our tasks as well as regularity is one way to help the mind give us these surprising results.

The next important point about practice is close and constant attention to review work. It is well to start each practice period with five or ten minutes devoted to review exercises, particularly studies and scales. The reason why this pays a rich reward is perfectly simple when we stop to analyze the question.

All learning comes from adding one thing to another. We learned the alphabet in that way by remembering that B comes after A, and that C follows B. It is always easier to acquire additional knowledge about a subject that we have already studied to a certain extent than it is to take up an entirely new subject. The mind works according to the law of association. We learn new things by comparing them with old things already known.

So, if you will follow these two rules—always practice at the same hour each day, and always start your work with a short review, you will find yourself covering more and more ground each week.

VISIONS OF FAIRYLAND WALTZ

This is a characteristic piece of music, which means that the time may be varied to suit the performer. The words "Piu lento (ad lib)" means that you are at liberty to play it a little slower than waltz time.

The letter "p" means begin softly. The wedge-like sign under the second, third and fourth measures indicate that you increase the sound to loud and decrease to soft again. The curved lines under these two measures indicate that they are slurred or bound together and are therefore played with the tremolo on the mandolin, or with one stroke of the bow on the violin.

The abbreviation "cresc." stands for crescendo, which means begin softly and increase the sound to loud. The letter "f" in the ninth measure means loud—"ff"—means very loud. "Rall." means slower by degrees. It is the abbreviation for rallentando. The little signs like arrow heads are accent marks—"a tempo" means the original time.

In the twenty-second measure E♯ is made with the first finger at the third fret of the D-string. It is the same pitch as F-natural. In the twenty-fifth bar there are three notes on one stem which have to be sounded on three different strings. This is done by sweeping the pick across the strings beginning with the G and D-strings but instantly changing it to tremelo the "B" on the A-string.

"Pp." means very softly—"piu mosso" means more motion (faster). Over bars thirty-one and thirty-two you notice the Fig. 1, and over the two bars next following the Fig. 2—these mean first and second endings. The strain is played twice, the first time ending with the first ending marked one, and the second time ending with the second ending, omitting first ending entirely.

In the first bar of the second ending of the second strain (bar two of seventh staff) you will observe three curved lines over dots, each resembling a bird's eye. These are called holds or pauses, and indicate that each note must be held a little longer than regulation time, or that you must count slower by half than the regular speed.

"Fine" means "finish" or "end". Violin pizz means that you pick the notes with the finger of the right hand instead of playing with the bow. Arco means to use the bow and not pick. (This does not apply to mandolin).

The following arrangement may be had for this piece.

Piano Accp't —— 20c.

Second Violin or Mandolin and Guitar parts —— 10c.

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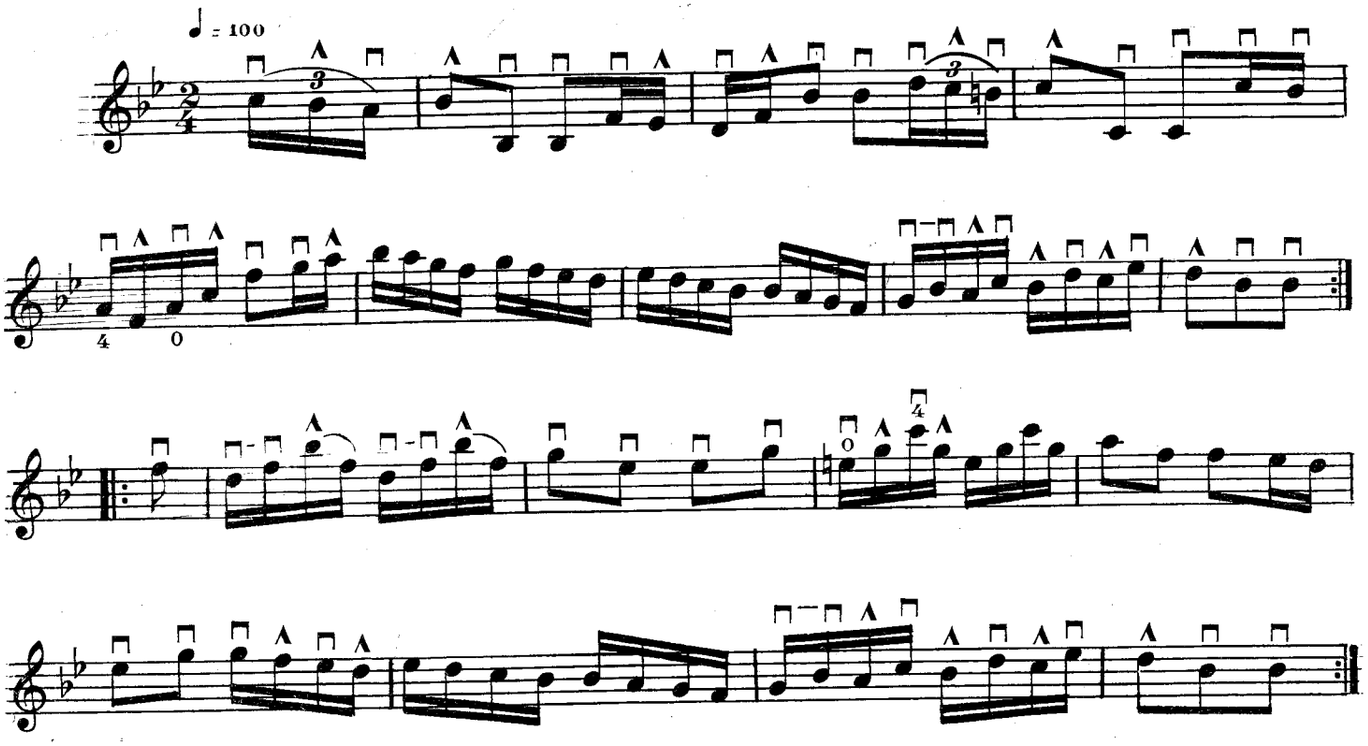
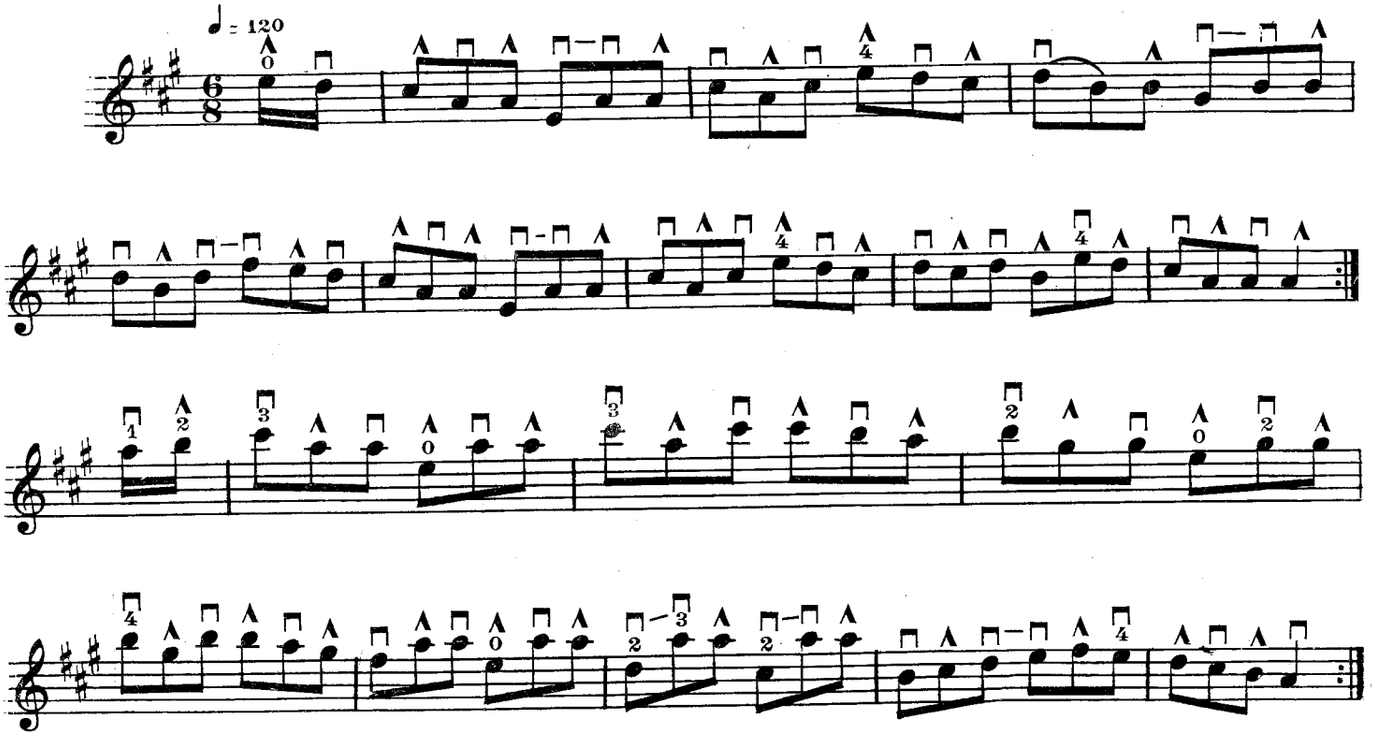
Sailor's Hornpipe.

arr. by Bickford.



Irish Washerwoman.



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MANDOLIN—*Lesson* 50.

SAILOR'S HORNPIPE

If the picking and fingering are carefully followed in these two selections they will not be found difficult. The "quarter note—100" at the beginning is called the "metronome mark" and means that if you have a metronome it is to be set at 100, when each tick will give you the rate of speed for a quarter note. It really means 100 quarter notes to the minute, which is nearly two to a second. The mark for the "Irish Washerwoman", when a dotted quarter equals 120, is exactly two to a second, since one to a second would mean 60 to the minute.

These marks are put here simply to show the proper rate of speed, although both pieces will have to go considerably slower at first. By beginning the first triplet with a down stroke, you will be obliged to begin the next measure (the Bb) with an up stroke. This may seem awkward at first but it must be done, as it is much better than to start the triplet with an up stroke.

You will notice that all eighth notes, which should be considered the beat notes, are taken with down strokes except in a very few places like the one mentioned above, where it comes out the other way. This rule must be followed all through and all the sixteenths must be taken with alternating down and up strokes. Be sure to use the fourth finger whenever it is marked, as the picking will not come out right unless you do. Another thing to look out for is the Eb, which is always taken with the fourth finger (on the A string).

The second measure from the end of the first strain introduces the sliding pick, or coule, as it is sometimes called. This means that the pick slides from G to the Bb without being lifted, really making two notes to one stroke, though the time must be kept just as perfectly as though the second note was taken with an up stroke. This, of course, brings the order of the strokes so that the next note, A, must come on the up stroke, the C following with a down, and so on until there is time to change back to the regular picking in the following measure.

This slide is also introduced in the second strain together with what is called the "snap", indicated by the slur over two notes. After taking the Bb with the up stroke, the little finger pulls or snaps the string, thus sounding the F. This saves the pick from taking this note, thus giving the down stroke a chance to be ready for the next note, D. If the down stroke were to be used on the F, there would be nothing left to take D with since the up stroke cannot conveniently be used on a lower string after taking a down stroke on one.

In the third measure of this strain the notes can all be taken on the E string, so of course the picking is very simple. The C is taken with the fourth finger, which must be stretched, the second remaining on the G meanwhile. Vigorous strokes should be used, raising the hand to quite a distance above the string for each stroke and always allowing the pick to rest against the next string after the stroke, even if only the merest instant.

The second selection, which is a familiar one begins with an up stroke and the picking and fingering must be absolutely adhered to in this or sure disaster will follow. There is an occasional slide for the pick, also one "snap" for the left hand. In making these snaps the finger making the second note must have a very firm grip on its note, otherwise the finger which pulls the string will sound two notes instead of one. The snap will not be quite as loud and clear as though it were done with the pick but an advantage is gained for the right hand.

This selection must be played with a marked accent on the first and fourth eighth notes of the measure, while in the Hornpipe the accent is on the first and third.

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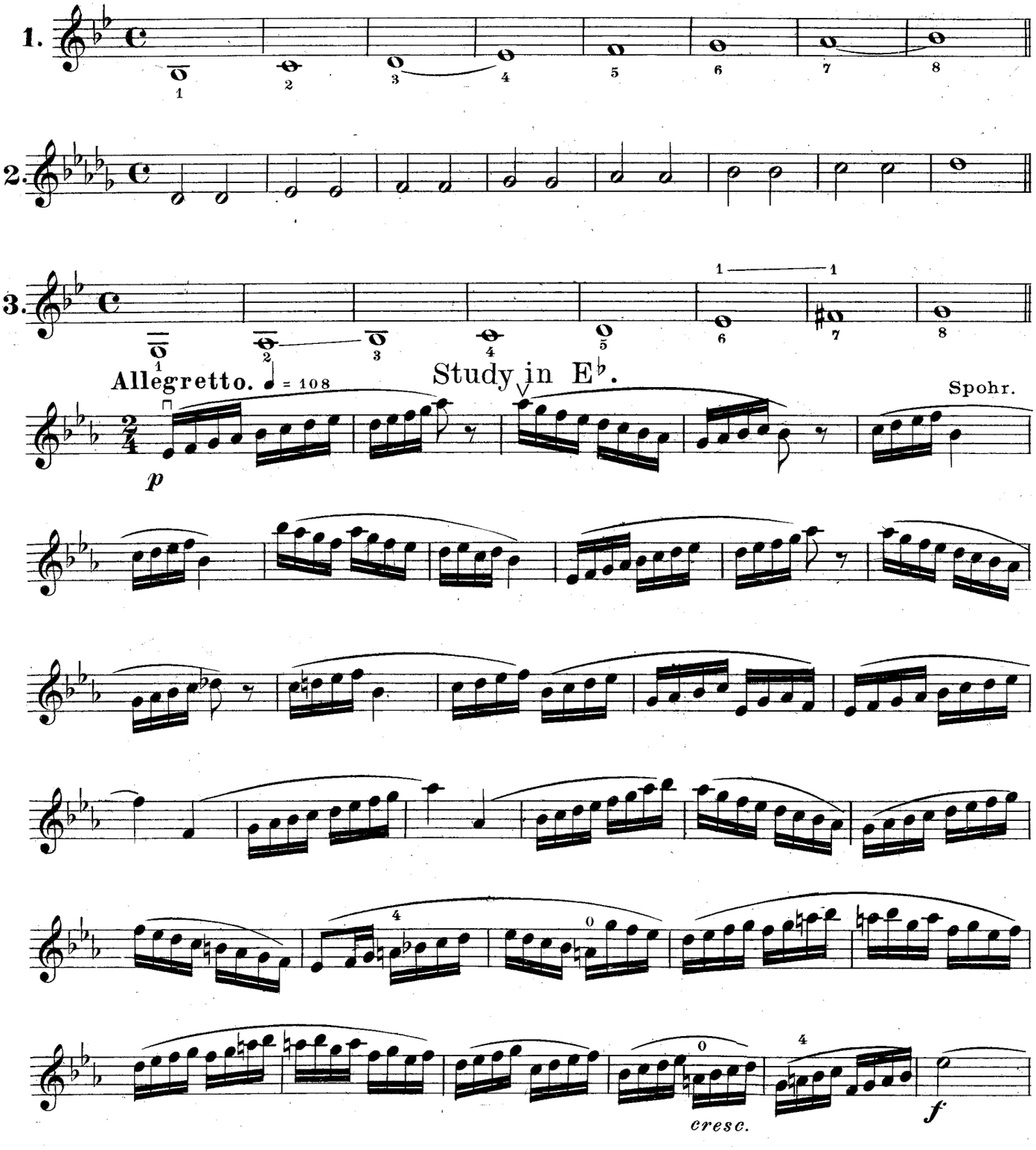
Scales with Flats.



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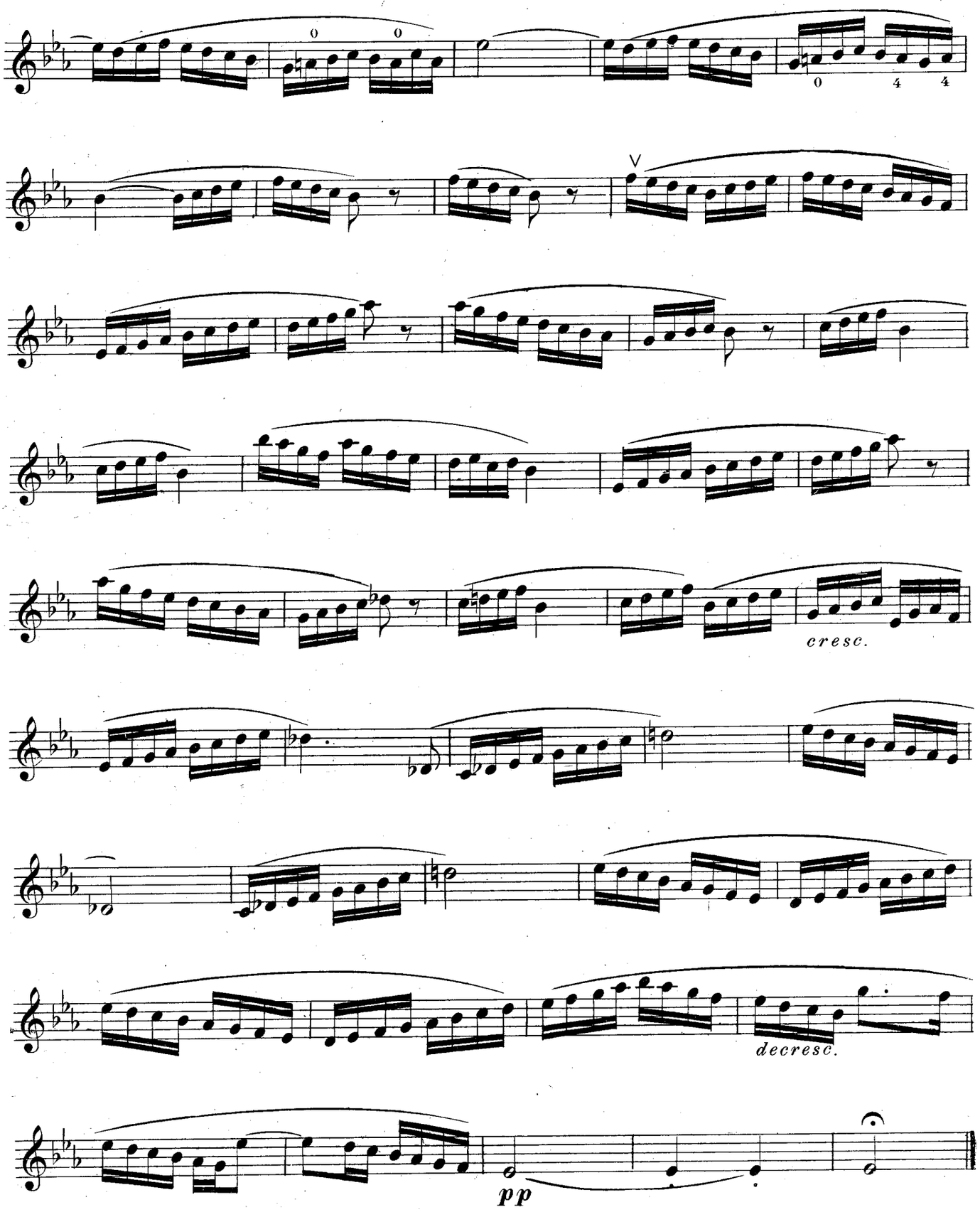

Scales with flats. 2

MANDOLIN—*Lesson* 51

SCALES WITH FLATS

The succession of the notes of a scale has been explained, but it bears repeating: In the Major Scale, there must be only the distance of a semi-tone between the third and fourth, and between the seventh and eighth degrees.

Ex. No. 1 is the scale of Bb on which note it begins. Learn to name the intervals (notes of this scale), viz:—Bb-C-D-Eb-F-G-A-Bb. Notice the order of the flats in the signature. The first is on B and the second on E.

This makes the scale correct without any further change, and the signature must be two flats.

Begin Ex. No. 2 on Db and you will find that five notes must be lowered a half tone to make the succession of sounds or notes the same as in the scale of C, namely—half tones between third and fourth, also between seventh and eighth degrees. Name this scale:—Db-Eb-F-Gb-Ab-Bb-C-Db. Observe the order in which they are printed:—Bb-Eb-Ab-Db-Gb.

The practise of this scale is very important. The fourth finger plays the notes Db and Ab. You will not get many special studies for this key. You must therefore play this scale frequently, to be prepared for the occasional selections using it.

Ex. No. 3 is the G minor scale with the same signature as Bb (major). The seventh degree, F, must be raised, otherwise there would be no half tones from the seventh to the eighth note of the scale. Learn to name this scale:—G-A-Bb-C-D-Eb-F♯-G.

The line over the notes Eb and F♯ merely attract your attention to steps of a tone and a half. The study is in the key of Eb.

Play and name the scale of Eb thus:—Eb-F-G-Ab-Bb-C-D-Eb (as printed in first measure).

Practice only two measures at first: in short, divide all the new work into fractions.

It is more difficult to play in flats, and you should therefore play such studies often and carefully.

STUDY IN Eb

The Study in Eb is an excellent opportunity to become familiar with the flatted notes and at the same time is a very attractive little selection. At first, of course, you will play it slowly, taking about two measures at a time and picking out the tune. Then, as you become familiar with it, you will take it faster so as to play about 108 quarter notes a minute as the metronome directions at the top of the piece show.

A metronome, as you may know, is a little machine with a pendulum and a clock spring motor which, when set going, keeps time for you with its "tick, tick, tick". By adjusting the pendulum, you can get as many ticks a minute as may be required. It is quite as satisfactory for you to do your own counting, and with a little care, you will soon be able to judge how fast you should count to get in a given number of beats a minute. When you have learned the piece thoroughly, it will take you less than a minute and a half to play the whole thing.

At first thought, this may seem quite a task. Possibly you will be tempted to think it impossible; but remember this. Spohr, who composed this study, was acknowledged the greatest Violinist of his day. The Italian critics said of him, "He is the first singer on the Violin that ever appeared." He was truly a tone-poet, all of his work being lyrical, refined and delicate. He was virtually the founder of the modern school of violin playing. His "Violin School" or method still remains a standard work of instruction for advanced students.

Louis Spohr was born at Brunswick in 1784. Both of his parents were musical, though not professional musicians. Louis teased for a violin so persistently from the time he could talk that his father got him one when he was six years old. His progress was not phenomenal, but it was rapid and steady so that he supported himself with his music from the time he was about fourteen.

Spohr travelled a great deal giving many concerts throughout Europe. He was usually accompanied by his wife who played with him. He was married twice, in each case to an able musician. London became especially fond of Spohr and he made several trips there both to play and to conduct his own compositions.

Spohr wrote eight operas, five oratorios, nine symphonies, forty-three quartets, five quintets, five double quartets, the famous duets for two violins, violin concertos, many songs, etc. On the last page of this lesson sheet, we will tell about some of the better known of these compositions, for many of them are still popular. Also, we will recount a little story about Spohr which proves that although he was a quiet man, he was not so slow, after all.

Any time you find a piece written by Spohr, you may be sure that it was composed with a full understanding of the possibilities of the instrument. It will pay you to master it, for it is certain to be a thing of beauty.

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Spohr Plays the Horn in a Pinch

Spohr devoted a lifetime to the Violin and Composition, but once in his life, he played the horn. What is more, he learned the instrument in a single day, which shows what perseverance will do. However, such intensive work is not recommended, for it has its drawbacks, as you will see.

It happened in 1808, when Napoleon entertained the various sovereigns of Europe at Erfurt. It was announced that the greatest actors of Paris—among them, the prominent Talma—would be brought to Erfurt to perform some of the finest French Tragedies before the world potentates. Spohr had a notion that he would like to see Talma, and he was also a bit curious for a look at the assembled sovereigns. So he and three of his pupils walked from Gotha to Erfurt with this in view.

After all their wearying trip, they discovered on their arrival that there was no room in the theatre for "common people." The entire house was reserved for the royal personages and their suites. They might turn around and tramp back home, or they might hang about the theatre in the hopes of seeing the notables enter. But they did neither. Spohr was a man of resources equal even to this dilemma. He had come to Erfurt particularly to see Talma act, and see him he did.

He sought out four members of the theatre orchestra and bribed them to let him and his pupils take their places. But the entire business seemed beset with exceptional obstacles. Three of these orchestra members played either Violins or the Cello and of course Spohr and his pupils excelled on these instruments. But the fourth member played the horn, and not one of the four visitors knew anything about horn playing.

Spohr had a kindly disposition, too, so he didn't leave one of his pupils out of it. He determined to learn to play the horn himself. So he set about it; practiced all day; and by night, he was ready to play his part.

There still remained an obstacle to be overcome. At the theatre, they were placed with their backs toward the royal audience and forbidden to look around to satisfy their curiosity as to the rulers of the earth there assembled. Spohr had anticipated this, however, and had provided himself with a small mirror in which he was able to see at least the reflections of Napoleon's guests. But Talma and the other wonderful actors from Paris proved a stronger appeal than the monarchs, so Spohr handed over the mirror to his pupils and devoted himself entirely to the stage.

In horn playing, a great deal depends on getting a "lip" as it is called, that means toughening and strenghthening the lips for the exertion required to produce the tones. The severe practice that Spohr had been through in learning to play the horn on such short notice left him with a pair of badly swollen and very painful lips. Indeed, they were almost as black as negros. When he got back to Gotha, his young wife was both surprised and alarmed. Doubtless, his pupils had already had their little joke with him about it, so perhaps he was just passing along the fun when he cooly informed his wife that the condition was the result of his frequent kissing of the pretty Erfurt women. Eventually, she learned the truth, and doubtless for many days thereafter Spohr heard that old joke about "Blowing your own horn".

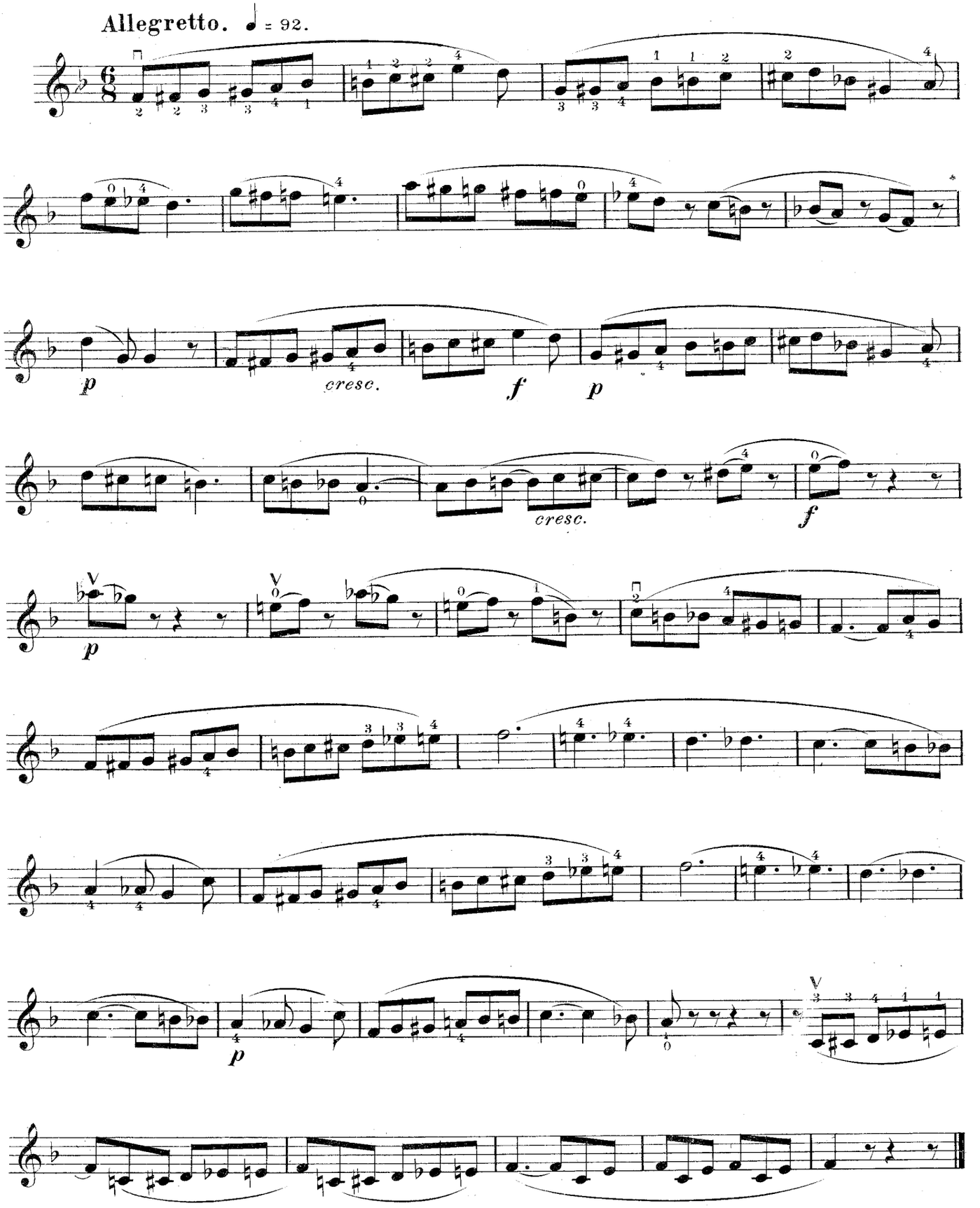
SPOHR'S CONTINUED POPULARITY

Spohr died in 1859, but his genius is not dead. Today, after all these years, his works are still popular. His method for the Violin has already been mentioned. It is true that all of his works reflected himself very closely and his range was not wide, but many of his compositions, particularly his seventh eighth and ninth violin concertos are conceded to be second to none save possibly those of Mendelssohn and Beethoven. These certainly will continue in the repertoires of the best violinists.

But Spohr is better known to the general public, perhaps, through his Oratorios. An Oratorio is really a sacred drama without scenery or costume. Of the five Oratorios that Spohr is credited with, two are often given in this country, and the third is quite well known. These are "The Last Judgment," "Calvary" and "The Fall of Babylon."

His Operas, on the other hand, do not seem to have been strongly enough dramatic in their nature to have survived. In everything, Spohr was a Violinist, and everything he wrote was influenced by the singing, lyrical qualities that he drew from his favorite instrument.

EXERCISES IN THE CHROMATIC SCALE



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MANDOLIN—*Lesson* 52

DON'T!

"Don't" is a terrible word—a greatly over-used, mis-used word with which almost every child is all too familiar. As a general thing, it seems to me that the less we use "don't" and the more explanation and direction of what TO DO is given, the better. But along comes B. C. Forbes, a famous man in the business world and gives us a series of "Don'ts" that I am sure will set you to thinking. And if I can start you THINKING, I have given you a worthy gift, indeed.

So just look at some of Mr. Forbes' "DON'TS" for those who would succeed.

"Don't imagine others have better opportunities than you have.

"Don't indulge in self-pity.

"Don't fool yourself into believing that you can succeed without effort—without paying the price.

"Don't tell yourself that you can be careless and indifferent now, but will be careful and enthusiastic once you get into more important work—because you won't get there.

"Don't be impatient.

"Don't forget that 'knowledge is power.'

"Don't neglect your health. Nearly all our most conspicuously successful men of affairs are men who, like Roosevelt, kept their bodies as well as their brains in trim and developed sturdy physiques.

"Don't eat more than you feel you have to.

"Don't oversleep.

"Don't let yourself become too busy to indulge in a rational amount of exercise.

"Don't work three hundred and sixty-five days a year. Take some vacations.

"Don't, however, let pleasure-seeking supplant success-seeking.

"Don't talk about yourself, but don't be afraid to talk about your work to anyone who shows interest.

"Don't be a chronic kicker or whiner.

"Don't be disloyal; be a team worker.

"Don't get into your head that you have more than your fair share of trouble.

"Don't give up.

"Don't forget that 'the man worth while is the man who can smile when everything goes dead wrong'."

EXERCISE IN THE CHROMATIC SCALE

A chromatic scale proceeds in half tones, a move from one fret directly to the next.

To play a chromatic run, a finger must frequently move higher or lower than usual to produce a difference of a half a tone. This requires much and careful practise and must be done, like other practise, in sections. Do not play the whole exercise at once, not even a complete measure. Begin by playing the first two notes only. Play F and F♯. Do this first by raising the finger to play F♯. When you have done this several times, you play F♯ without raising the finger. Move rapidly and with a firm pressure to the next fret, the fourth. Practise G and G♯ in the same manner.

It is more difficult to draw a finger back to play a lower sound. Downward runs are always more difficult and you should, therefore, spend more time on the practise of these.

This study should, of course, be practised until you can play it quite rapidly. Do not think that it can be laid aside even after a week or two. It may take months for you to get full value out of it.

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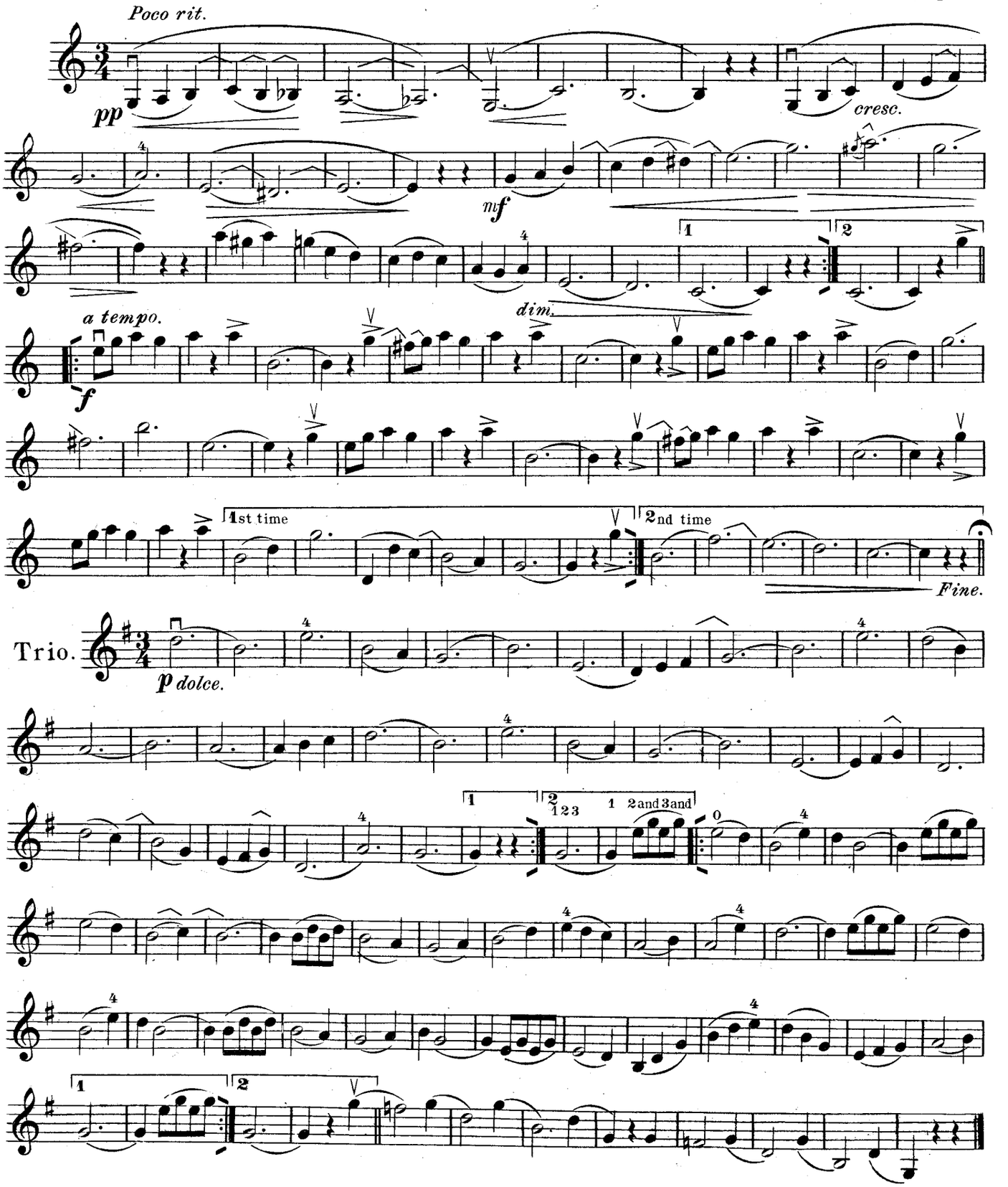
Love's Ecstasy Waltz.

C. W. WILCOX, Op. 32.



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This piece is published for 1, 2, 3 and 4 Violins or Mandolins with accompaniment for Piano or Guitar.

Published by U. S. School of Music, New York City.

MANDOLIN—*Lesson* 53

MAKING A HOBBY OF MUSIC

Almost everyone has a hobby. That is a good thing. It takes the mind off from worries and adds a new interest in life. Music offers interesting possibilities in this connection.

We give you, in connection with these lessons, some of the stories of the Operas and short sketches of the lives of various great composers. You will find more extensive works along these lines in almost any library or book store. Learning of the personal, human-interest side of music will make its study more intriguing to you.

Many musically inclined people make a regular hobby of following current musical events—not only in their own locality—but in the world at large, through the newspapers. You could easily do this. You can make it a point to know just what is going on in the Musical Comedy world, for instance, reading in the reviews what selections are considered the best from each of the new offerings. Some of these you can buy and learn to play. Many of them you can hear on the phonograph.

Or, by following the Sunday papers of New York, Boston, Chicago, etc., you can become quite well acquainted with the concert favorites. It is always nice to know a little more than the average person about some one, interesting thing. It certainly is a pertinent suggestion that in your own case this ONE thing be Music.

LOVE'S ECSTASY WALTZ

This is a dreamy little waltz of a classical order which begins very softly and a little slower than usual waltz time. The wedge-like sign pointing to the left indicates that the tone gradually swells to louder, and then the sign pointing to the right indicates that it dies away again to moderately loud and continues to the word cresc. which means the same as the wedge sign pointed to the left. By the time you reach the twelfth measure it should be (f) loud: then it diminishes to (mf) moderately loud, after which just watch the signs. The semitones are marked with small angles.

At the end of the first strain, the bracket over the two measures with Figs. 1 and 2 under them are called first and second endings: the two measures under the one marked (1) are played first time only, and when the strain is repeated these two measures are omitted and the two under bracket marked (2) are played instead.

The next strain is played a little faster and louder. The arrow-like sign over the last note A, in the second measure, is an accent mark. You will observe that the last note in each second measure is also accented throughout this strain, and that there are six measures in each of the endings of the strain.

The long slurs.—Curved lines covering four measures in the beginning of the first strain are phrasing marks, which indicate that the passage be played smoothly.

(Trio) means,—third movement: (p) softly; (dolce) softly, sweetly. Here the key changes to G, as shown by the sharp in the signature. Remember always to play F♯. Both strains of the Trio repeat and both have first and second endings. After the second ending of the last strain there is a strain of eight measures which is a short interlude leading back to the key of C. (D. C. al fine) means—go back to the beginning (top of the page) and play again until you come to the word "fine" which means finish or end; the small curved line over the double bar with a dot under it, also indicates the end.

The following arrangements may be had for this piece.

Piano Accp't. 20c. Piano Solo 25c.
Guitar Accp't. 15c.
Extra 1st Violin parts 10c.
Solo 2nd Violin parts 10c.
Easy 2nd and 3rd Violin parts 10c.
1st, 2nd and 3rd Violin with Piano Accp't. 35c.
1st, 2nd and 3rd Violin with Guitar Accp't. 25c.
1st Cornet part 10c. Cornet and Piano 25c.

1st, 2nd and 3rd Mandolin parts same price as Violin.

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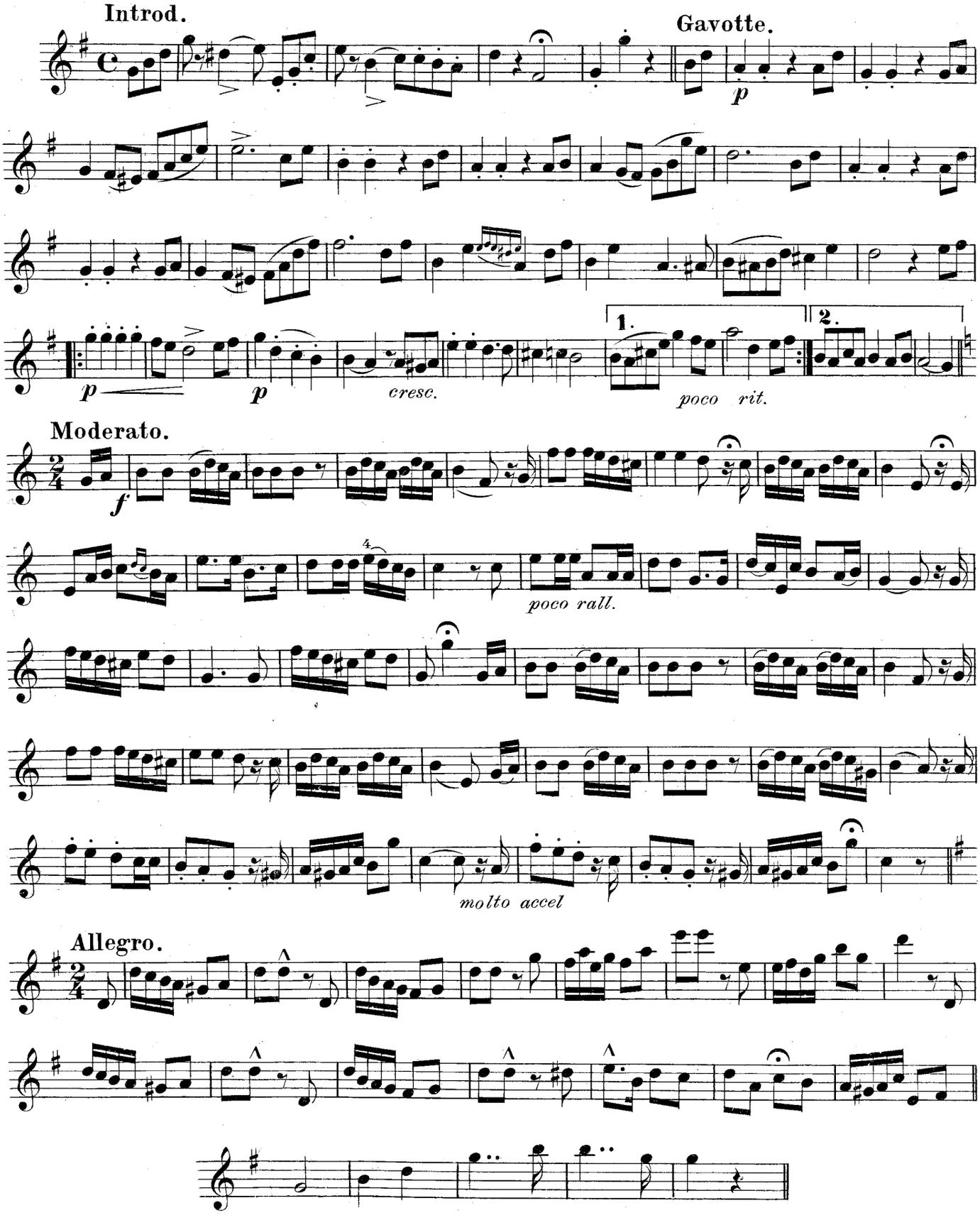
Selections from Erminie.

the Opera of Giuseppe Verdi



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MANDOLIN—*Lesson* 54

FEAR NOT

Said Elbert Hubbard, "Abolish fear and you can accomplish whatever you wish."

Fear is almost always the result of ignorance, jealousy, hatred, or malice. The next time fear proposes itself to you, analyze it. See whence it comes. You will trace it to no good source, for fear is a thing of evil.

How to combat fear? By love. By the understanding that you have your rightful place in the scheme of things. That an omnipotent power has placed you here, and that there is no greater power that can ever take you out of your right place. As this truth becomes clearer and clearer to you, you will laugh at the nothingness of fear. Indeed, when love is great enough, there is NO fear!

SELECTION FROM ERMINIE

Be on your guard that you do not fall into the habit of playing over a whole composition from beginning to end, without stopping when you make a mistake; and then after you finish it once, going back and playing the entire piece over again. This method of study, or rather lack of method, will never get you anywhere in music! If you stop to think about it you will realize what a waste of time such practising is—giving the same attention to easy and difficult parts.

Let me give you a few practical and helpful suggestions. Take up the new piece which you are to study and read it over very slowly and carefully once. Next map out a regular campaign to master its difficulties; look upon it as new territory to be conquered and annexed to your musical possessions.

Your first reading of the composition was merely a survey of the land. Now divide the work into short sections, according to its phrasing and musical ideas, label the short sections with the letters of the alphabet (a-b-c etc.). Next prescribe a certain number of repetitions to overcome the difficulties of any particular section. You will find some parts very easy and simple, and some extremely hard to play smoothly and clearly. Common sense will tell you that you must repeat the difficult passages many, many more times than those which come easy to you.

By looking over this selection before playing you will notice that the tremolo will not be frequently required. Remember that the rule in mandolin music is to use the tremolo for long notes and when notes are slurred.

The second note under a slur or the last note under a slur, may frequently be played with one stroke of the pick. It is left to your own judgment.

What you should do in reference to time is to divide every measure for the first parts into eight counts. Count aloud: 1-&-2-&-3-&, begining to play on this "&"

There are three starting notes. As this is an uneven number you must begin with an upstroke. This will give you a down stroke for the G in the first measure, and as this note is followed by a rest, and particularly because the next note is accented, the D sharp must be played with a down stroke also, and a thirty-second tremolo made. You will therefore play the D sharp eight times.

Notice that many notes have dots over them. This demands that you take the left hand fingers off the string immediately as soon as it has been picked.

In the second measure of the third staff notes are slurred. You should therefore play them with a tremolo. A pretty effect is produced by playing the high F♯ on the A string, gliding with the third finger from D to the ninth fret. In the fourth measure there is a turn, the first note of which is of course a duplicate of the melody note, and should therefore not be played.

In the next part you find a slur over sixteenth notes in the first measure for instance. This slur does not signify that you should play with a tremolo, but that the second note is played with the finger of the left hand only. Strike the string firmly and produce the sound without using the pick.

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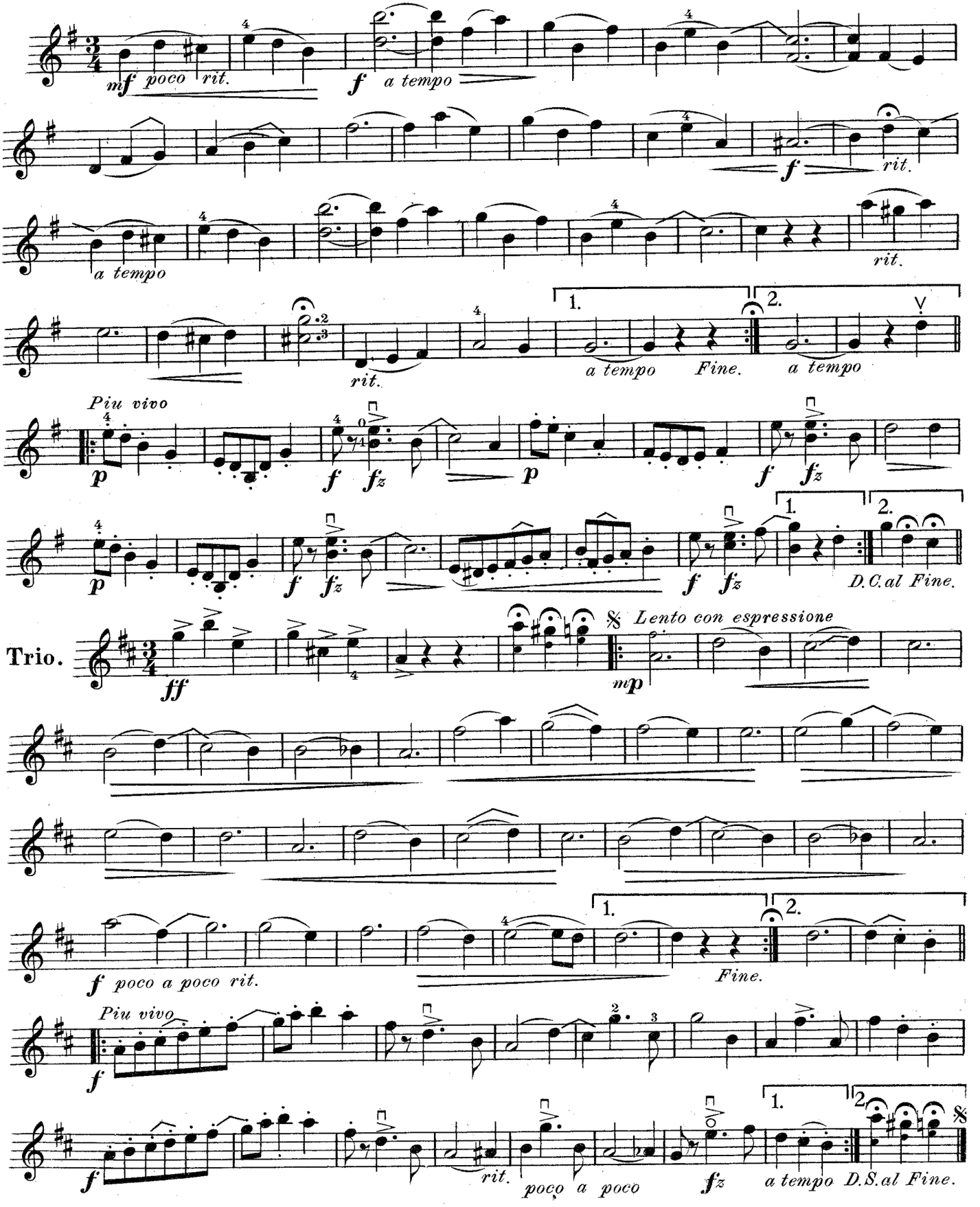
Sunshine and Roses-Waltz.

C. W. WILCOX, Op. 34.



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MANDOLIN—*Lesson* 55

THE GIANT WITHIN YOU

Half of the giant's strength is in the conviction that he is a giant. The strength of a muscle is enhanced a hundred-fold by will power. The same muscle, when removed from the giant's arm —when divorced from the mighty force of will—can sustain but a mere fraction of the weight it did a moment before it was disconnected.

Within each of us is this great giant of the mind. You must learn to call upon this giant just as Aladdin called upon the genii of the lamp. Make your wonderful mind accomplish those things for you that muscle alone is unable to do.

It is only in mind that man excels the lower animals. Yet, how far, indeed, has been man's progress through ability to think and reason! If such wonders have already been accomplished, do not hesitate to call upon the giant within you for any task you wish performed.

SUNSHINE AND ROSES WALTZ

This piece is one of the most popular and pleasing numbers written by this author; it is not intended for a dancing waltz, but for a concert or parlor piece, as you will observe that the time is constantly changing from fast to slow. However, it could be used for dancing purposes if pauses were omitted and the ritards and other marks which affect the tempo were disregarded.

To begin with you will observe that the first strain is to be played legato. It begins in the key of G; therefore, all F's must be played F♯; the semi-tones occur between B and C, and F♯ and G, and are marked with small angles in order to keep you constantly reminded of it.

Mf—means "moderately loud;" a poco rit—means a little slower than regular waltz time; the wedge-like sign pointing to the left means begin softly and gradually swell to louder; the one pointing to right means begin loud and gradually die away; the former is known as a crescendo mark and latter as a de-crescendo mark; f—means loud; a tempo—means "in regular time" or in the original time; the curved line with a dot under it which is marked "hold" is a pause, or hold, and means that the note is prolonged more than its time value, at the discretion of the performer; poco —a little; piu—more; rit—ritard, (slower by degrees).

At the end of the first strain the bracket covering the two last measures before the double bar and the two following measures are first and second endings, which means that the first time you play it you play the two measures under the first bracket, and when you repeat the strain, you omit the first and play the second ending in its place.

The next strain is to be played staccato. (Piu vivo)—means more life, quicker; put as much life into it as possible. (fz) calls for a strong accent, but not harsh; this strain also repeats and after you repeat, the (D. C. al fine) means go back to the beginning and play to the word "fine" which is the end of the first half. Then go to the trio which means "third movement."

The key changes to D; play F♯ and C♯. (ff) very loud. The little arrow-like marks over the notes call for strong accent. Piu lento means—more slowly. In fact this strain should be played very slowly and with much expression; legato means—smoothly; p softly. There are two rows of notes, but at first you are only to play the large ones. Later on both rows may be played together. poco a poco—little by little. Keep your eye on the expression marks.

The last strain is another lively one, indeed faster than waltz time. Watch the accent marks and look out for the "rit" toward the end. The sign which resembles a dollar mark ($) means—go back to another sign ($) just after the fourth measure of Trio, and play from there to word "fine" which is the end.

The following arrangements may be had for this piece.

Piano Accp't. 20c. Piano Solo 25c.
Guitar Accp't. 15c.
Extra 1st Violin parts 10c.
Solo 2nd Violin parts 10c.
Easy 2nd and 3rd Violin parts 10c.
1st, 2nd and 3rd Violin with Piano Accp't. 35c.
1st, 2nd and 3rd Violin with Guitar Accp't. 25c.
Full Brass and Reed band 50c.

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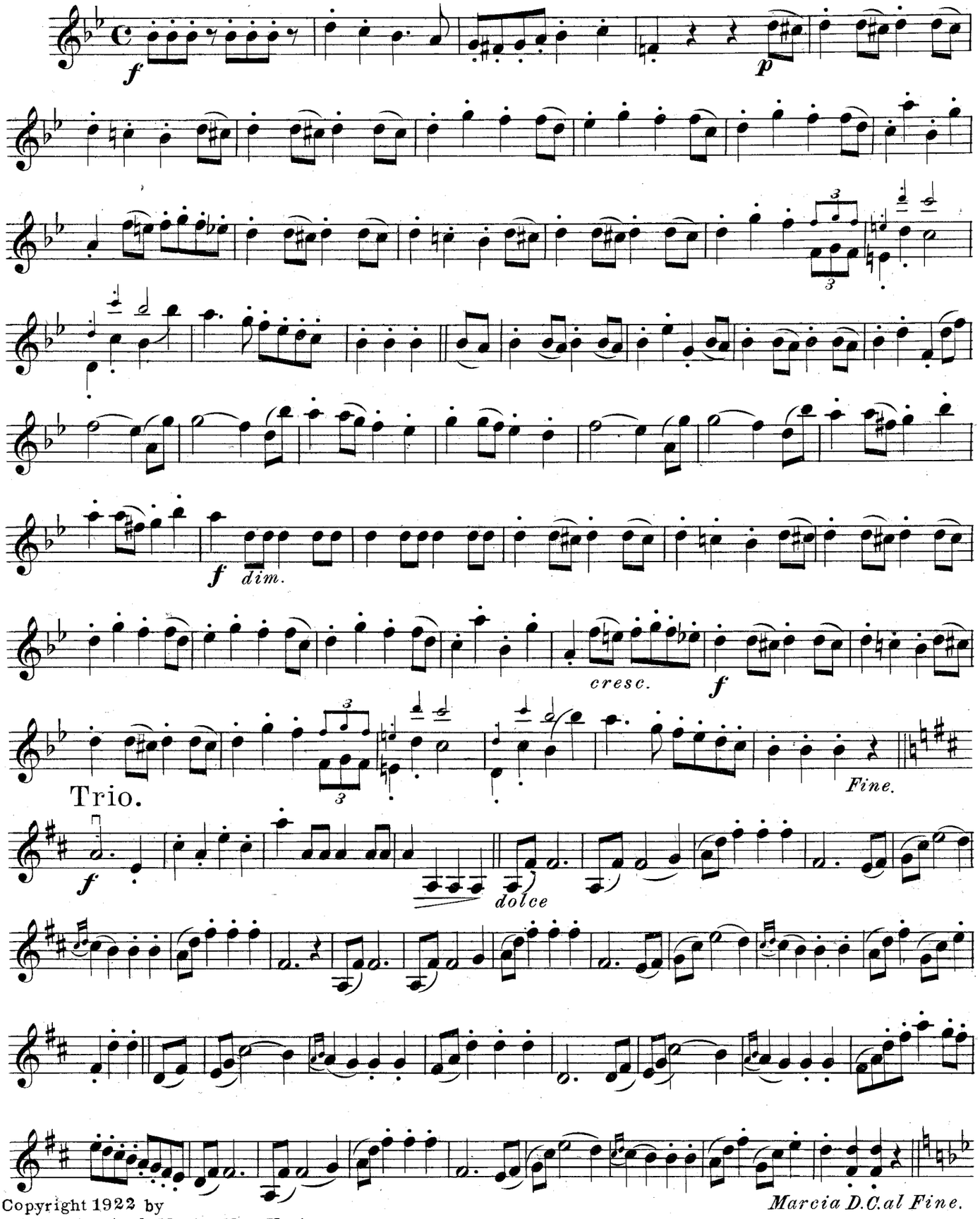
The Famous Radetsky-March.

Johann Strauss.



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REMEMBER

Do not rush through your lessons. Each lesson is planned so that it will require at least 30 minutes study for six days. You will make splendid progress if you will follow this advice.

THE FAMOUS RADETSKY MARCH

The practice of this march will be particularly useful because it is written in the key of Bb which is not quite so easy on the Mandolin as pieces written in the sharp keys.

You will frequently have to play the note Eb written on the fourth space which you will find on the second string at the sixth fret.

A tremolo will be used only for half notes and occasionally for quarter notes. When a group of three notes are to be played like those in the first measure, the best stroke will be to play the first two with a down and the third with an up-stroke beginning the next group again with a down-stroke.

Dotted quarter notes such as appear in the second measure should all be played with down-strokes.

As this march should be played in rather fast time you will play slurred eighth notes, using the pick for the first one and snapping the string with the finger of the left hand without using the pick. When other slurs of a similar character appear which you are unable to produce in above manner, you may use alternate pick-strokes for them. Later on when you have mastered the positions, they may be played in similar manner to those described above.

At the end of the third staff small notes appear which you will not play unless you are able to move with the left hand to the third position in which the first finger reaches to the fifth fret.

The triplet which occurs there at the end of the third staff is best played using the snap for the last F Keep the finger down on the first F, play the G and then pull the string with the left hand finger.

This selection does not end at the bottom of the page, but with the eighth staff at the place marked "Fine".

When you see Bb and Eb at the beginning of a piece you know that it might be written in the key of Bb or G minor. What shows you that it is written in Bb is the ending. If the last note were G and if the accidental F♯ should occur frequently, this would show you that the march is written in the key of G minor.

LEARN MORE PIECES

Are you perfecting your repertoire—your stock in trade as a Musician? You know, when you go into a store to get anything, you like to have it nice and clean, in perfect condition, and you also expect to receive what we have come to call "service". This term "service" means a lot more than the mere word itself. It means a smiling courtesy. It means that we can trust the seller to give us what we pay for. It means that he who sells, gives all he can so as to be sure that we will be perfectly satisfied.

It is your task, as a player, to do the same. You must be getting in new stock all of the time You must learn new pieces, because people want variety when you play for them. Also, you must take care of the stock you have. Don't let it grow shopworn and rusty. Keep every pretty piece you learn polished up for instant use. You never know when it is going to prove just the thing to fill the bill.

Cultivate a charming manner. That means a lot in pleasing an audience. Don't take yourself too seriously. It is the Music that your hearers are interested in primarily. On the other hand, however, in so far as you can inject your loving personality into your playing, you are part of your Music.

Nothing will give you more joy than being able to pick up any piece of Music and play it at sight. All music is built on patterns—time patterns and melody patterns. That is what makes it possible for you to study a course like this and thereby become proficient in playing all pieces of equal difficulty. Therefore, be on the constant lookout for more pieces and practice them after regular lesson hours.

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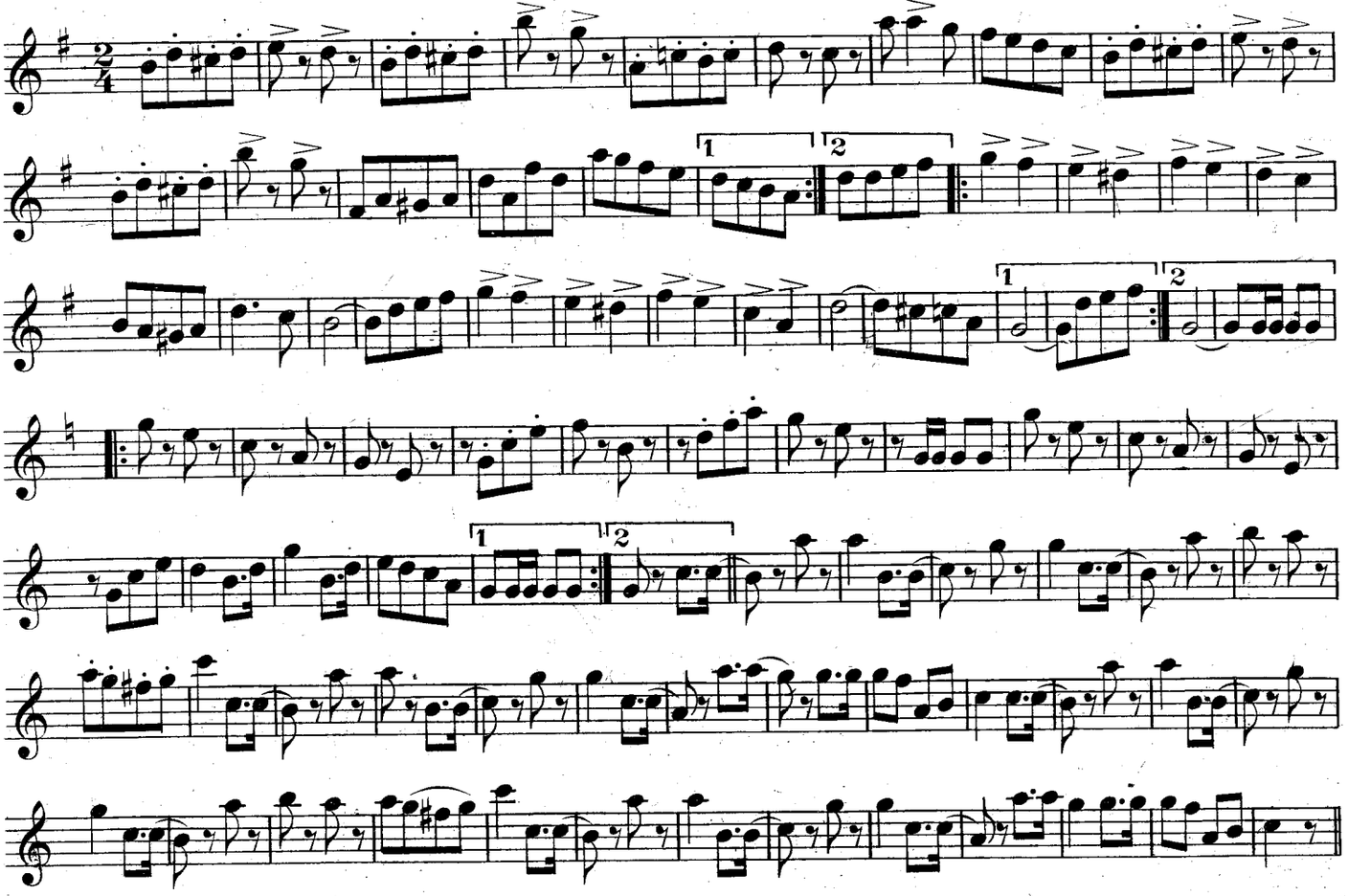
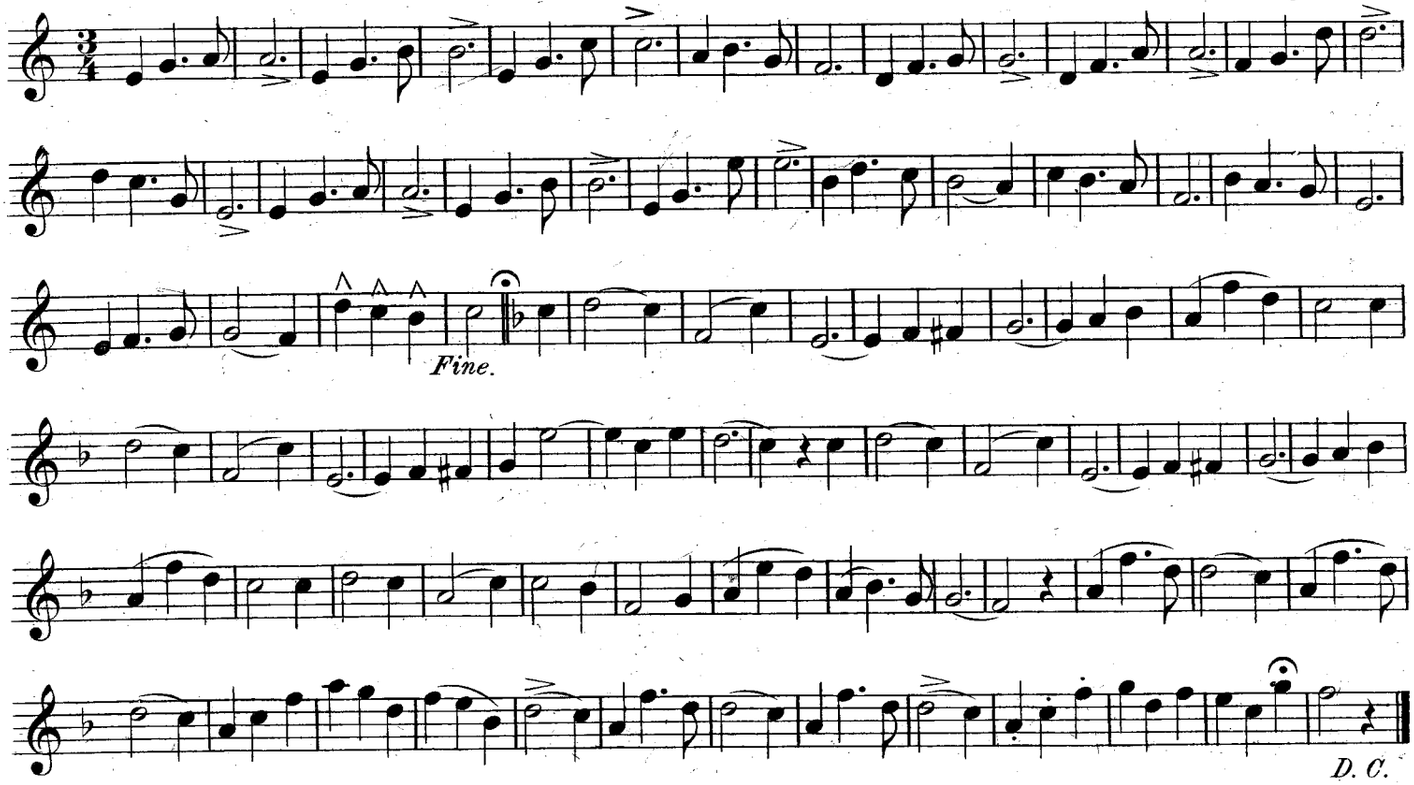
JOYS OF LIFE GALOP.



WALTZ. BELLS OF CORNEVILLE.

PLANQUETTE



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MANDOLIN—*Lesson* 57

JOYS OF LIFE GALOP

A galop is a lively dance in 2/4 time which means two quarter notes in a measure. This piece is in the key of G and the dots over the notes indicate staccato. The eighth-notes with dots over or under them are played as though they were sixteenth notes followed by sixteenth rests. The little wedge-like signs over the notes in the second measure are accent marks.

At first you had better count: 1-&-2-&, a word for each eighth note but as you gain speed, you may omit the word "and", just counting 1-2, playing two eighth notes to each count.

Notice the seventh bar particularly because it introduces syncopation. The first note being an eighth gets one word and single stroke, the second note being a quarter gets two words made with short tremolo and the fourth being an eighth gets one word.

The first sixteen measures must be repeated: the second time through you omit the last bar which has the figure 1 under the bracket and play the last bar under the bracket with figure 2 under it. There is little else that needs explanation except that the key changes to the key of C at the third strain.

BELLS OF CORNEVILLE

This waltz is written in the keys of C and F. The chief peculiarity about this strain is the dotted quarter-note followed by an eighth-note which is in turn followed by a dotted half-note; 3/4 means three quarter notes to a measure or something equal to that. Count 1-2-3, and play the eighth-note after the third count and hold the dotted half-note for three full counts. After thirty-two measures we reach a double bar with a flat on the middle line. This means that the key is changed to F.

There is nothing else that needs explanation except that D. C. means go back to the beginning of the waltz and play to the end of the first strain.

Fine means end, finish. There is a curve with a dot under it, over the last note but one, at the bottom of the page, this means to prolong it a little longer than usual.

FINISH THE JOB!

"Well begun is half done" is a well enough saying, but just the same, the other half is quite as important—and the other half means finishing the job.

You have set about the study of Music with enthusiasm and the determination to get somewhere with it. Fine! Now see to it that you finish the job.

It is a bit difficult to find self-starters. It is perhaps even more difficult to find self-finishers. At the beginning, you have the fire of inspiration to goad you on. But remember, it is not the horse who gets away first who wins, of necessity. It is the one which leads at the finish.

We are prone to start new things. We are easily enthused and we all like variety. Our country has begun many big and wonderful things, only to let some other nation grasp our ideas and forge ahead faster than we, the originators.

Yet, this is not always true. We took the Panama Canal after fortunes had been wasted in futile beginnings. Columbus—if we may claim him to a degree—was one who held on to the end. Washington was still going strong at the finish. Lincoln continued long after it would have been easier to quit. Our boys, "over there" stuck to the finish, even though they lacked the years of training that their opponents had.

We grow stronger by surmounting the difficulties that invite us to stop by the roadside. By walking right over the discouragements, hardships, failures, and disasters, we find that they turn to very stepping stones. With a little determination, it is possible to go on.

And ah, what a reward! The more costly the thing for which we work, the more dearly we prize it. "Easy come, easy go" is not so far from the truth. But that which is ours because of grit, perseverence, undaunted hope, unfaltering effort, and steady, determined progress—that is a part of our very souls. The mark is made. And always, from henceforth, this victory pays us dividends in making the rest of life easier.

Finish the job!

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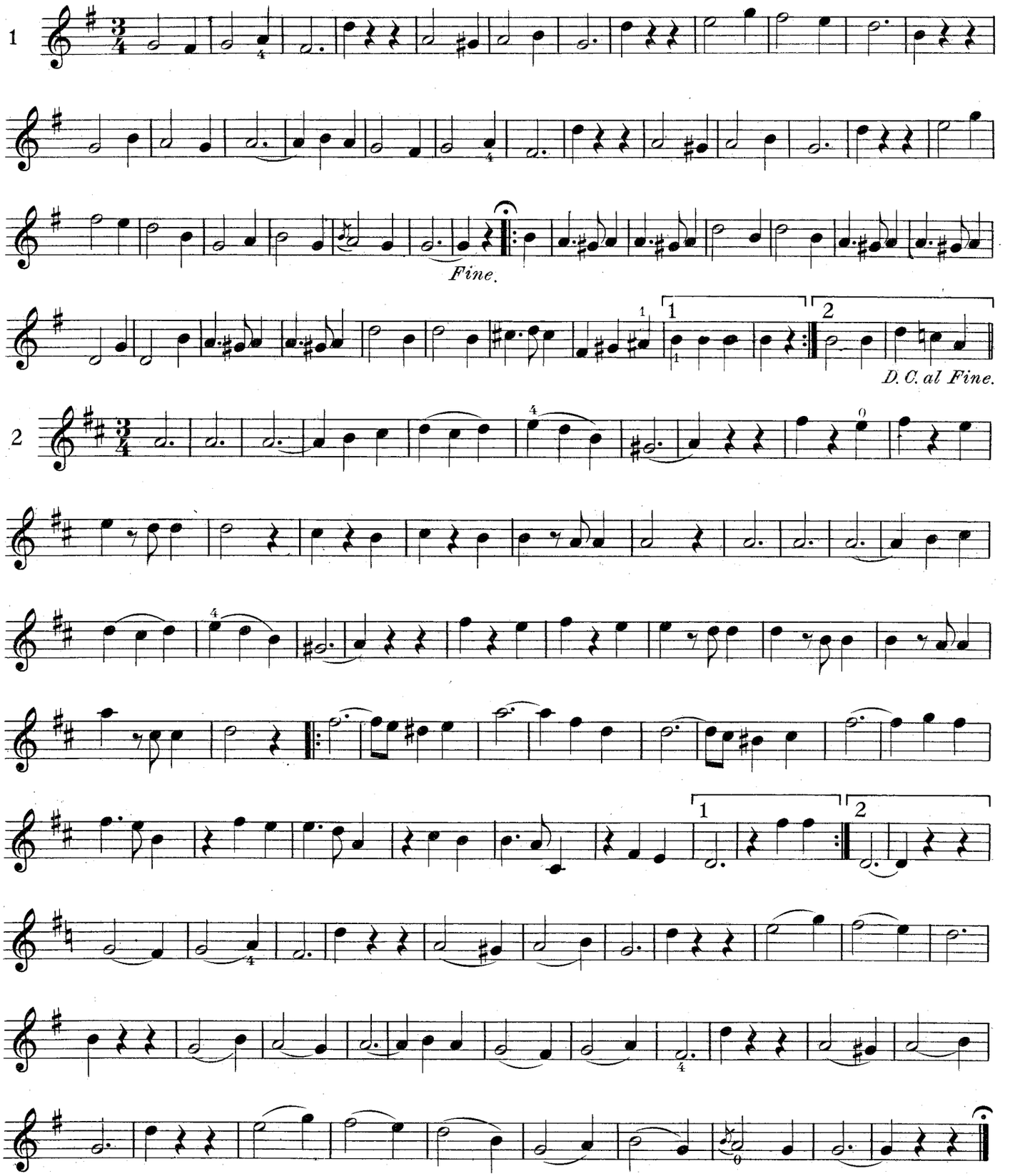
LOVE'S DREAMLAND.

WALTZ.

ROEDER.



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MANDOLIN—*Lesson* 58

SEEKING OPPORTUNITY

Of course, you want to get ahead, both in your Music and in your everyday life. We are all seeking opportunity for advancement. But WHERE are you seeking it?

Often—especially when we are discouraged—we are apt to think that if only we could get away and go somewhere else, everything would be fine, and we would have a real chance to make good.

If ever that insidious idea gets hold of you, stop and recall this one fact—Opportunity is always at your finger tips.

There are countless opportunities all around us, and nine times out of ten, the biggest opportunity for YOU is the one that is nearest at hand. It takes a little imagination and foresight to recognize a real opportunity when it is close to us. We lack the aid of perspective. But if we form the habit of looking carefully at the chance that is within our very grasp, as it were, our rise is bound to be infinitely more rapid and assured.

What IS the thing you know best? What is a NEW way to use this knowledge? An honest answer to those questions will point you directly to YOUR opportunity. And it will probably be something that will absolutely astonish you.

LOVE'S DREAMLAND WALTZ

Here is a beautiful waltz, suitable for parlor, concert or ball-room. It is written in the key of G, with F♯ in the signature which of course sharps all F's.

Be careful to use the fourth finger whenever marked. Begin this waltz very slowly, keeping an even count until you can play it without an error and then increase the speed until you can play it in regular waltz time.

In the fifth measure of the third staff there is a grace note which has been explained heretofore as HAVING NO TIME VALUE. It borrows what little time it gets (which is about the time of a thirty-second) from the A which comes after it. At first, however, you need not play it at all; just omit it until after you have learned the piece perfectly, then introduce it, if you please, exactly on the first beat of the measure.

The curved line with a dot under it; (which resembles a bird's eye) over the double bar, signifies the end of the piece. The word "fine" means finish or end of No. 1.

The first strain does not repeat, but the second strain does.

Pay particular attention to the accidental sharps and naturals in this strain.

Be sure to get G♯ one fret higher up on the finger-board than G, also the accidental C♯ in the seventh measure of the fourth staff. Be very careful to get these notes in time, as well as those in the following measures. Here we have F♯-G♯-A♯. Play G♯ one fret higher than G, and play A♯ with the first finger on the A string at first fret and then slip it up to the second fret to make B.

The bracket over the last two measures of this strain with the figure 1 under it, signifies "first ending" and the one with figure 2 signifies "second ending". This strain repeats, and the second time you play it, omit the first ending and play the second ending in its place. "D. C. al fine" means to go back to the beginning and play to the word "fine", then jump to No. 2.

No. 2 is in the key of D, therefore you must play F♯ and C♯.

Measures 3 and 4 are bound together by a tie which sustains the note A for four counts.

In measures 5, 6 and 7, are slurs indicating that the notes under those slurs are to be played with one steady tremolo. The second strain of No. 2 repeats. Pay particular attention to the slurs and ties in the last strain which is the same as first strain excepting that it is played legato. B♯ is played as C natural.

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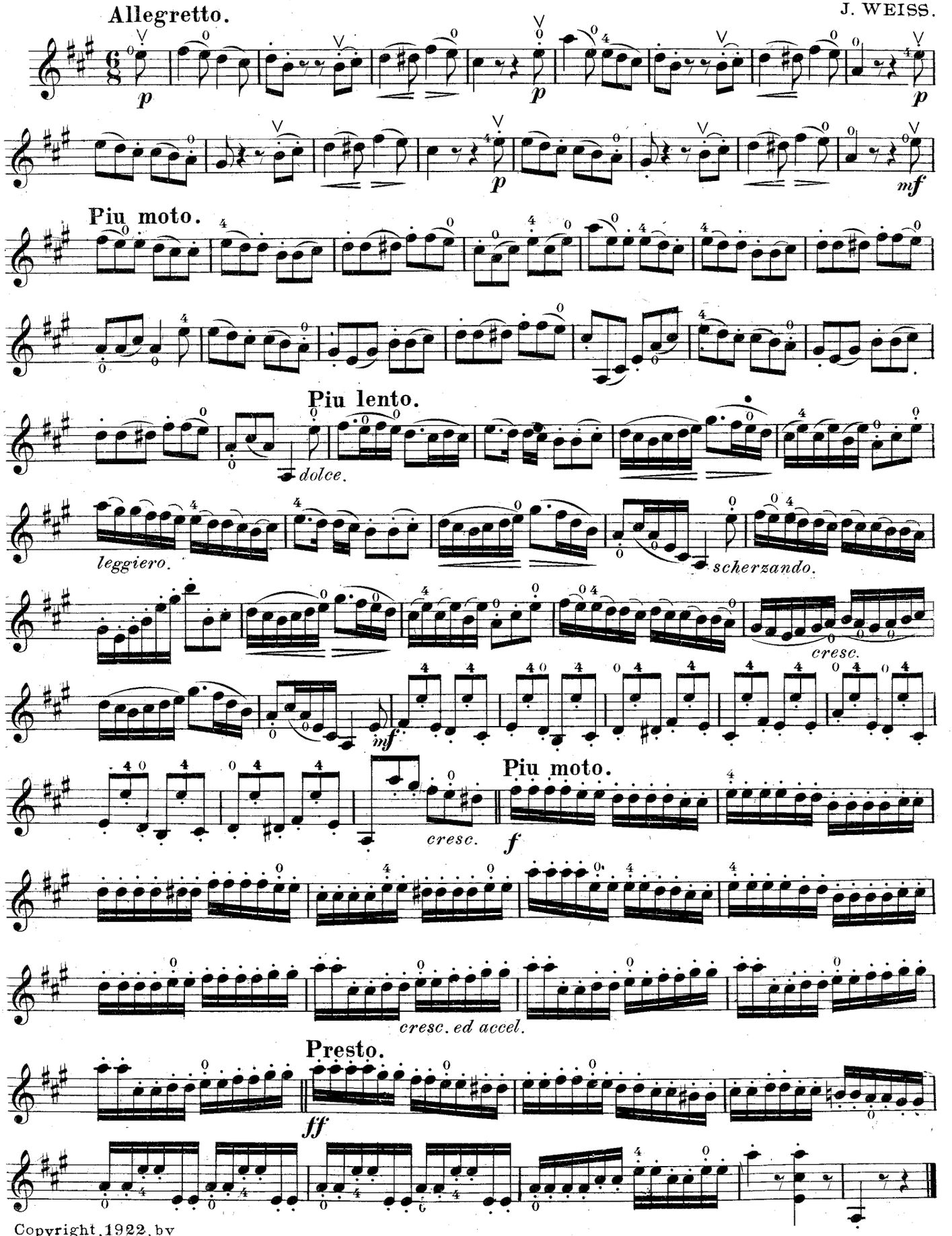
The Carnival of Venice.

J. WEISS.



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MANDOLIN—*Lesson* 59

IS FEAR HOLDING YOU BACK?

One of the most vicious enemies in the world is fear. Fear kills. Indeed, it does worse, for it is a slow, tortuous, sapping monster that sucks the blood of courage and determination.

Many a man has died from fear. Almost all of us are tormented by it some time during our lives. Fear can wreck a business or ruin a name. It is an insidious thief—a destroyer and the father of destruction.

Are you afraid of poverty? Are you afraid of illness? Are you afraid that you lack ability? Are you afraid you will lose the affection of loved ones? If so, you are to be pitied so long as you persist in this delusion.

For truly, fear—black as it is—is only a delusion.

What have you to fear? Do you dare dream for a moment that YOUR lot is the worst that the world has ever known? Indeed, no. In comparison to many who have gone before, your load is easy; your burden is indeed light.

Within your heart or soul is a divine, indomitable spark. Warm it with the glow of courage. Let it leap up a living flame. This wonderful something is the realization that you are the greatest thing in all creation. You are a human—just a little lower than the angels.

In this great and beautiful universe, there is an abundance of good for all of us. We need only put ourselves in tune with the great plan of being to receive our just share.

Throw fear overboard. You do not yet realize a tenth part of your inherent ability. Set about the battle of life with full assurance that you are going to win a glorious and distinctive victory. See how soon you start to mount the ladder to greater, better things.

The greatest trials that life has thus far brought you have come largely through worry—and certainly they have exacted their toll from you through the fact that you worried about them. Honestly, what did you ever get by worry? Not a thing that was worth while. Why, you can worry about a thing so consistently that before you know it, it actually materializes before you. And mark well, you never would have had the sad experience with the actuality had you not first created it in a worrying mind.

How shall we overcome these phantom monsters of worry and fear? First, by asserting ourselves. You wouldn't think of taking up with every Tom, Dick, and Harry you met on the street. Why admit every foolish fear-thought that comes along to enter your mind? Shut the door of your mind to everything that you do not wish to experience. Remember, in the last analysis, it is love that rules the universe.

Keep yourself physically fit. That will guarantee sound nerves. Then think and read good, optimistic things. And go right after fear, tearing it to pieces and seeing that it is nothing but a blustering bluff. The battle will be short, and your victory, sweet.

THE CARNIVAL OF VENICE

You receive for this lesson a very pretty and popular selection with variations.

This is essentially a study which will improve the limberness of your wrist and it is also excellent for time.

You may tremolo some notes when you have learned this faultlessly.

The stroke which we recommend to your particular attention, which we would advise you to use, in preference is the following: for all measures in which you have to play six notes, for instance the first of the third staff, you should play the first two notes of three with down-stroke and the last with an up-stroke.

By using this manner of playing you will always have a down stroke for the first and fourth beats which should be played with more strength.

When you play the eighth and ninth staves you should play the E on fourth space at the seventh fret of the A string. Leave your little finger at the seventh fret until you have played the complete passage.

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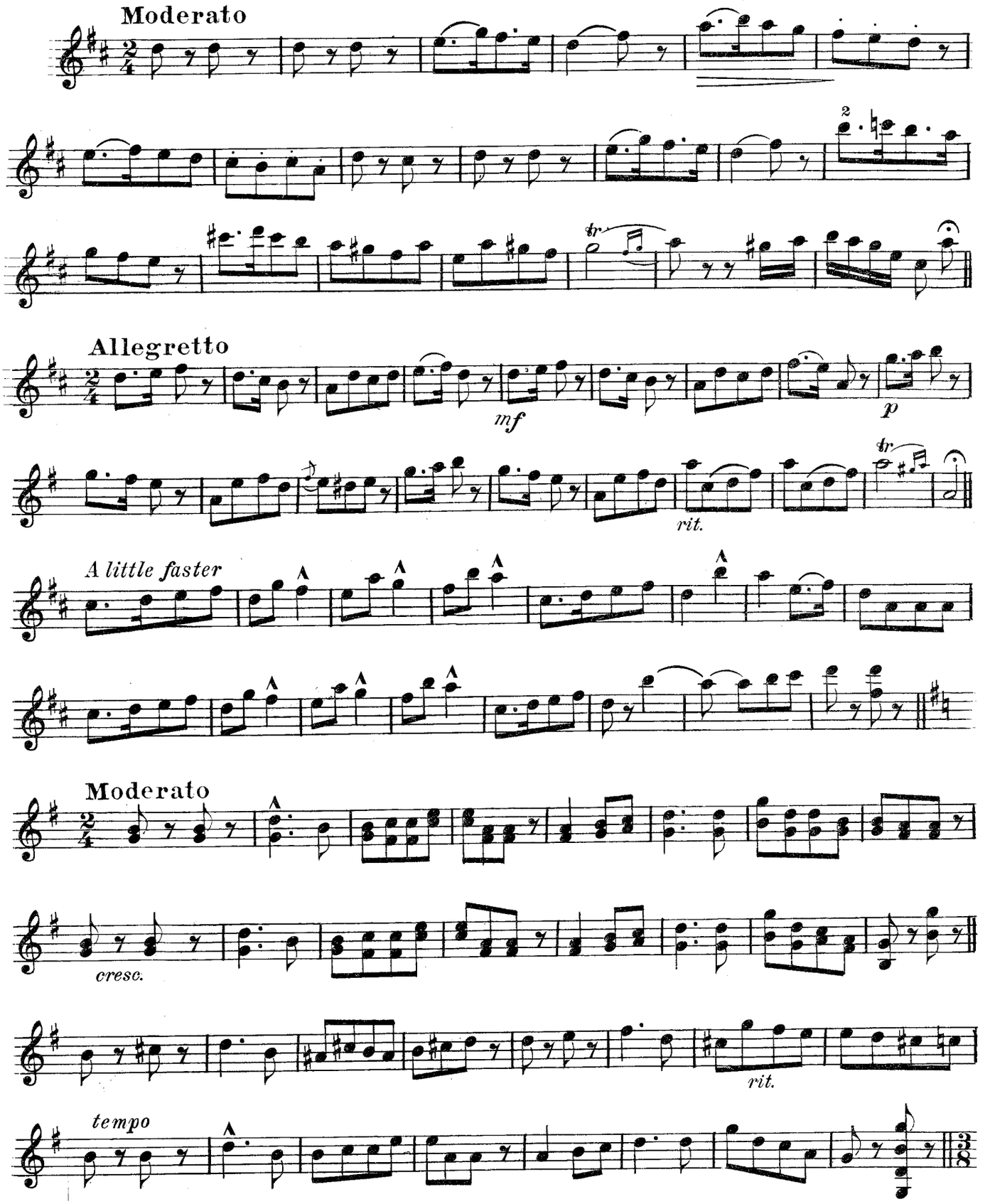
MARTHA.

FLOTOW



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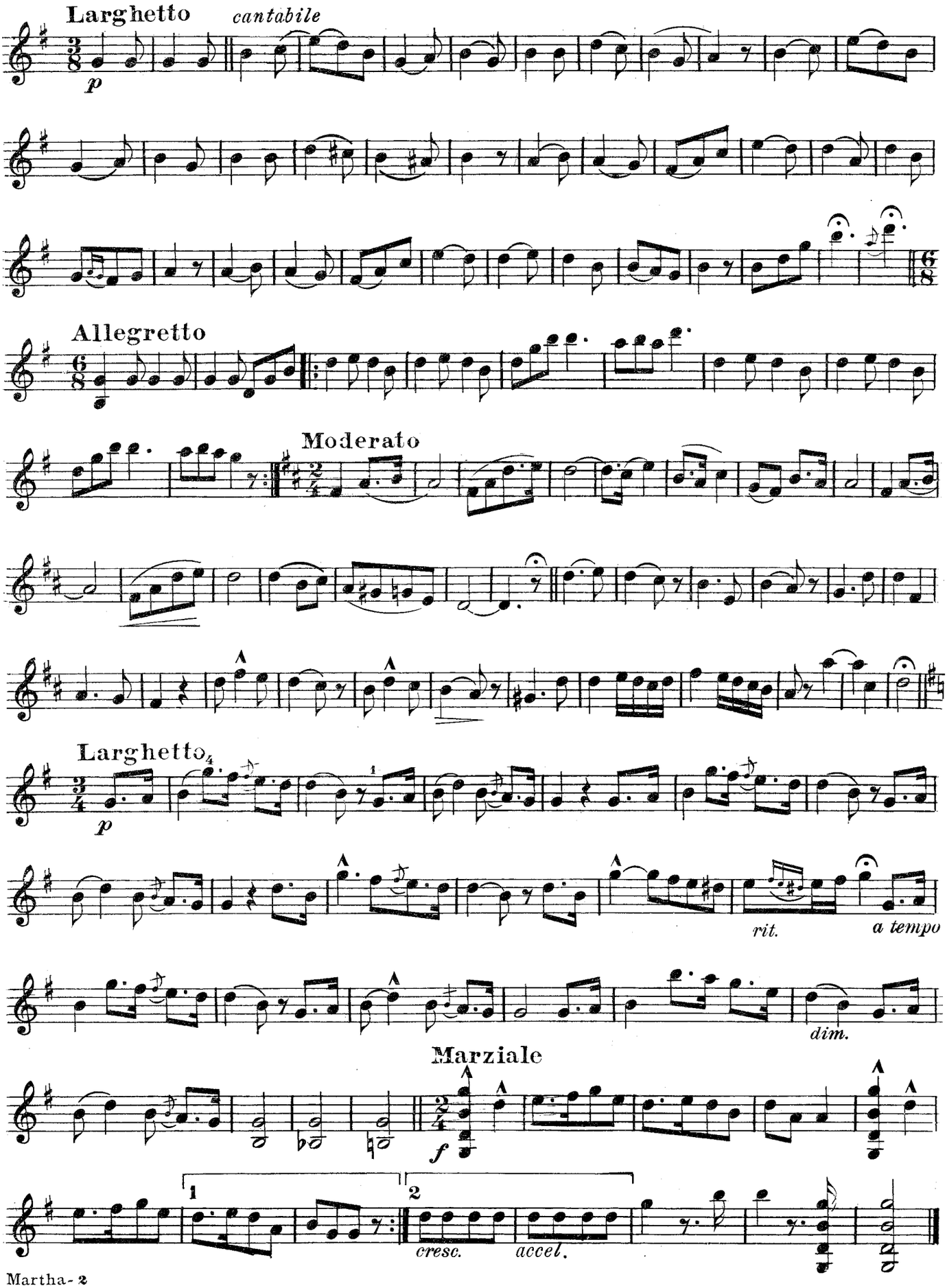
Larghetto
cantabile
p
Allegretto
Moderato
Larghetto
p
rit.
a tempo
dim.
Marziale
f
1
2
cresc.
accel.

U. S. SCHOOL OF MUSIC

MANDOLIN—*Lesson* 60

MARTHA

This lesson gives you a selection of airs from the opera "Martha" by the French composer, Flotow.

An opera is a play where the actors sing their parts. It Grand Opera not a single word is spoken. The real opera is always dramatic and the subject is often tragic or legendary.

Nowadays many call any old play with a few songs introduced, an "Opera", and it is well that you should know that such plays do not deserve the name Opera.

The Opera comique tells by its name that cheerful incidents occur. The Opera "Martha" is one of them. It is called "The Market" or "The Fair of Richmond."

In olden days in England, the farmers would at a certain date, go to a fair and hire their help. The story goes that the Queen of England went in disguise with one of her ladies of honor to be hired out for fun. The farmer fell in love with her and when, after a short time the Queen made her escape, he was heart-broken. Accidentally he met the Queen on the hunt and recognized her and reproached her.

The Queen takes pity on him and after making him a Nobleman, marries him.

All the airs that are given in this selection are exceedingly pretty and no particular instruction is needed. Simply follow previous instruction.

In the 5th measure of the 3rd staff, the trill notes are G♯ and A. You should play the upper note of the trill, the A, if possible with the finger of the left hand only, by striking the string, but if necessary you may use the pick also. The part which will require your particular attention is the one of the 8th and 9th staves of the 1st page, the double notes.

UN-CONTENT

It is so easy to want to be something different from what one is. Nor is this always a bad trait. Certainly there would be no progress in the world if everybody were content with himself as he is.

Take Giacomo Meyerbeer for example. He is a demonstration of what an uncontented man can accomplish. Notice, we say uncontented—not discontented. The discontented person talks a lot, but the uncontented person is the one who is up and doing something to alter his lot and condition.

At an early age, Meyerbeer displayed marked musical talent, especially as a pianist. But he was not content with this. His ruling ambition was to become a composer. The creative instinct burned bright within him. He studied with Vogler and wrote several pieces under his tutelage, but the work was too mechanical. It lacked the spark of life that Meyerbeer was longing to express.

Later, he came under the influence of Rossini and learned the attractive Italian style. Several successful operas were written at this stage of his career, but even yet he was not satisfied. Rossini's style was not his. The inborn longing that cried aloud for expression was not yet gratified. So he determined to change his style once more.

From now on, he composed largely to the writings of Scribe. Many times, the text was defective and insufficient; but Meyerbeer seemed to have reached his stride and he overcame this handicap with the very brilliancy and strength of his music. "Robert le Diable," "Les Huguenots," "Le Prophete," "L'Etoile du Nord," "Dinorah," and "L'Africaine" belong to this period. On these, Meyerbeer's fame as a composer mainly depends.

It is a satisfaction, however, to know that fame was his, at last, and that uncontent—then as now—is always well rewarded.

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HOW TO ARRANGE A MUSICAL ENTERTAINMENT

Sooner or later, you are going to have an opportunity to arrange a musical entertainment either at home for the pleasure of your friends, or for the benefit of some organization.

Such an entertainment is a very practical source of income for a church or society and where such an organization has a hall available, an entertainment can be prepared with almost no expense.

Choosing the Date

Having decided upon the advisability of giving an entertainment, the first thing of importance is to choose a suitable time. Don't run a church or school entertainment at the same time some other popular affair is coming off. Pick out a time when it will be easy to get a large attendance of those who would naturally be interested in the entertainment. The most suitable night may vary with different communities. Perhaps in one town Thursday evening would be the best night. In another it might be easier to draw a crowd on Monday or Friday. You must give this question serious thought at the very outset.

Then, of course, you must find out if your talent—the people who are to furnish the music, etc.—are free for the time you have chosen. This means that you have already outlined in your mind who you are going to call upon, in accordance with the suggestions which appear later in this paper.

Announcing the Event

You want to get word to as many people as possible about this entertainment just as far in advance as you can. If it is a church or fraternal or school affair, have the announcement given out at each of the meetings for several weeks in advance, striving to bring out the point that there is going to be an exceptionally good time. All too often, people are urged to come to an entertainment because it is their duty to support the organization. You will get a few people that way, but what will draw the crowd and make a huge success for you is to give them a real good time.

Very often, you can get some mention of the coming event in the local newspaper under various headings, and it may even pay to run paid advertisements. The tickets should be neatly printed and it will be wise to charge a modest admission so as to get a full house rather than to have fewer at a higher rate, because it is always easier to make a success of such an entertainment before a large audience.

Making Up the Program

The program you arrange will, of course, be governed by the available talent. But the following suggestions will doubtless help you. Ten numbers are about right for the average program, and it is well to have an intermission between the two halves. This needs last only a few minutes—long enough for people to move around in their seats and get into more comfortable positions.

It is well to have some ensemble numbers, particularly one at the opening, as this will relieve the nervous tension of starting an entertainment. This may be orchestral in its nature, a quartet or glee club, or it might be a mandolin club. The main idea is to get several people out on the platform together so as to get the ball rolling. Where nothing more is available, a first and second violin with piano accompaniment will do. To these may be added a flute, cornet, cello, etc.

Another important help is to get a good "Reader"—that is some one to recite for you. Remember, your audience has come to be amused, and really good recitations will do more to liven them up than just straight music, particularly if the reader works in something funny for one of the numbers or encores.

With these points in mind, you might prepare some such program as this:

1—Orchestral Number
2—Violin Solo
3—Vocal Solo
4—Reader
5—Piano Solo

INTERMISSION

6—Vocal Quartet
7—Instrumental Solo
8—Reader
9—Vocal Solo
10—Orchestral Number

In choosing your soloists, have each person appear only once, if you can thus arrange, otherwise, there may be a certain amount of jealousy. If you have a man vocalist in the first part, choose a woman for the second, etc.

Find out well before hand what each artist is going to present, and go over his selections with what you have learned in lesson 19 about the sort of music that will be popular. Inasmuch as you are all donating your services in the best interests of the benefited organization, you will insist that each person pick out the sort of thing that will please the public—not the sort of thing, of necessity, that will show off the performers.

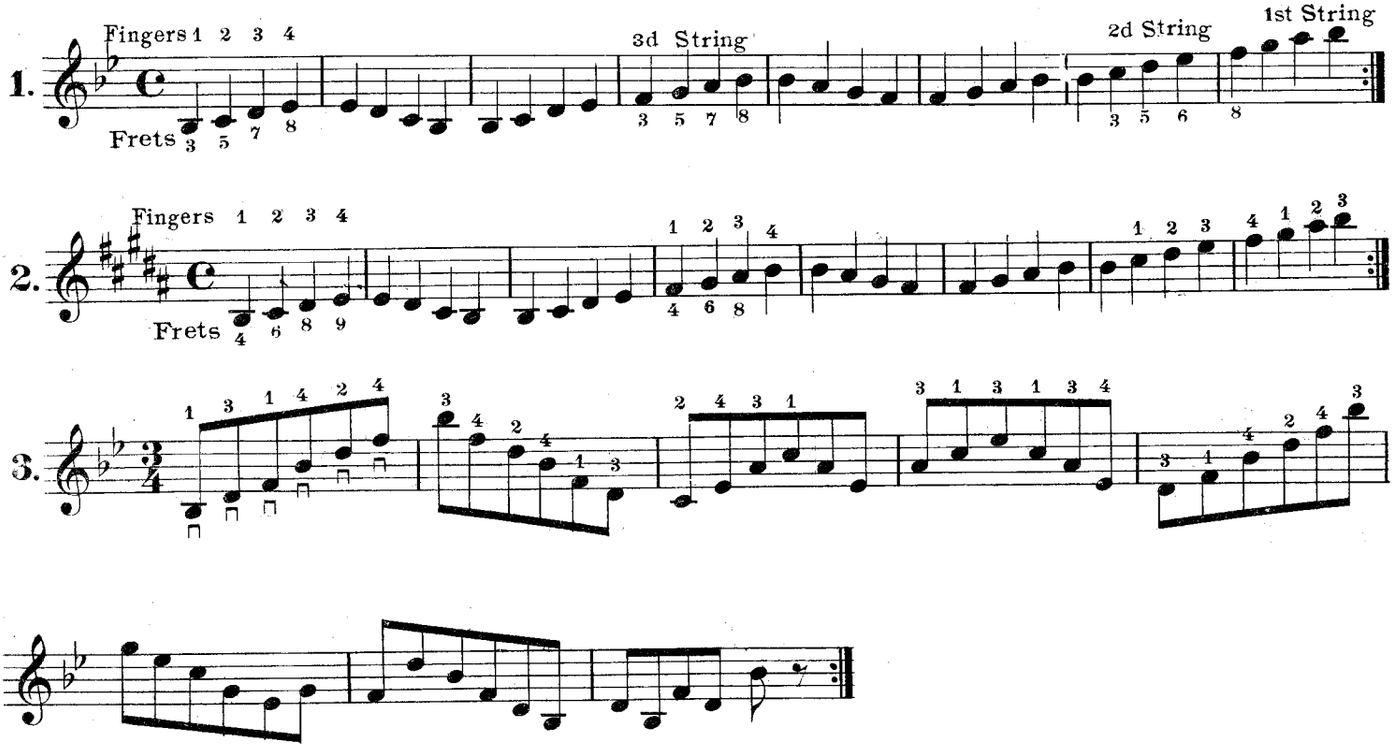
The Entertainment

When the time of the entertainment actually comes, see that the hall is clean, well ventilated, of proper temperature, and as prettily decorated as possible. Choose diplomatic, courteous ushers and enthusiastic, bright ticket sellers and collectors. Then make it a point to keep the performers at their ease, and see that the entertainment starts promptly on time.

After it is all over, you can plan to have a social time—a cake and ice cream sale, or anything that may seem appropriate.

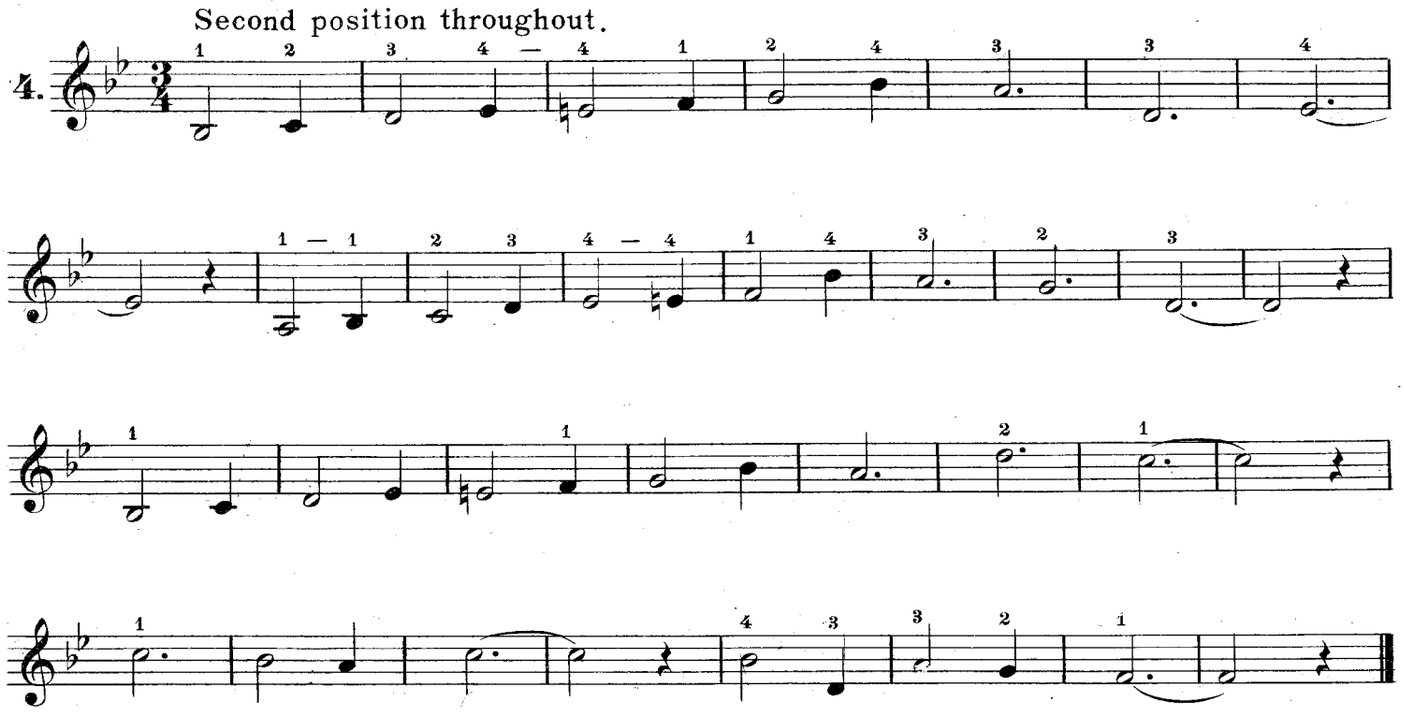
Please your public—and your public will ever continue to give you its hearty support. That is the secret of a successful musical entertainment.

SECOND POSITION.



From

Love's Dream Waltz.



MANDOLIN—*Lesson* 61

SELF EXPRESSION

Music is intended to be a means for SELF expression.

It is true that you are called upon to interpret the thought and ideal of the composer, but into this interpretation, you must weave yourself.

"Insist on yourself," says Emerson, "never imitate! Your own gift you can present, every moment with the cumulative force of a whole life's cultivation; out of the adopted talent of another, you have only an extemporaneous, half possession. That which each man can do best, none but his Maker can teach him. No man yet knows what it is, nor can, till that person has expressed it."

It is this expression of your inner self that brings such keen satisfaction and delight to you in your Music. Merely to imitate another would not satisfy. And, strangely enough, if you are a mere imitator, your playing will not satisfy others, either. Your friends like to see your soul peeping out through your playing exactly as this same thing makes you, yourself, happy.

Be original!

SECOND POSITION

This entire lesson is to be played in what is called the second position. When the notes are taken "normally," that is, with the ordinary fingering, which employs the first finger on the first letter on any string, not counting the open string, the hand is said to be in the FIRST POSITION. For example on the A string when the hand is on the first position, the first finger falls on B, the second finger on C, the third on D and the fourth on E, and in like manner on all the other strings.

If, however, the first finger be moved along so that it falls on C, then the second finger will be on D, the third on E and the fourth on F, this being called the SECOND POSITION. This arrangement of course makes it possible to add one note or letter to the compass of the hand on every string, but at the same time it cuts off the first letter on the string, which was played by the first finger in the first position. However, since this note is found on the next lower string, this is no objection.

Should the first finger be moved along to the THIRD letter on the string that is, the letter usually taken by the third finger, the hand is in the third position, but this will be considered by itself in a later lesson.

Ex. No. 1 in this lesson is a scale study in the key of Bb. The two flats placed at the beginning of the staff, called the signature, indicate that every B and E must be flatted, that is, played one fret LOWER than usual. As each new string has the proper frets marked under the notes, there can be no trouble in finding the notes in these exercises. In fact the notes themselves are not changed at all only the fingers that make the notes. The lowest note on each string must invariably be taken with the first finger the others being used in regular succession.

The second exercise is exactly the same, except that it is in the key of B, signature five sharps, which means that the whole exercise sounds just a half step higher than the first. The first finger is now pushed along to the fourth fret in starting the exercise, instead of taking the third, as in the first one.

No. 3 is an arpeggio (broken chord) study, and as the fingering indicates, is all played in the second position. These three studies are all played with down strokes, that is, each new note is taken with a down stroke although they may also be practiced with two strokes (down and up) to each note.

The waltz is also in the second position, and every half note must be tremoloed, while the quarter notes are taken with single down strokes. It is very essential all through this lesson that the fingers, especially the first, be left on the strings just as long as possible, since this is the only way the hand can be relied upon to remain in a stationary position, so as to always be in readiness for the next note.

You will notice that the only indication, aside from the title, that these studies are in the second position is the fingering, but this is enough, since if it is followed, the hand can be nowhere else but in the second position.

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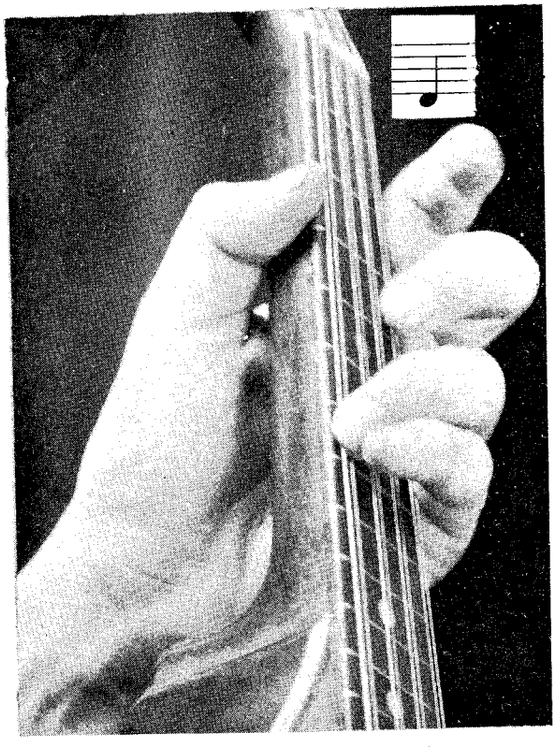
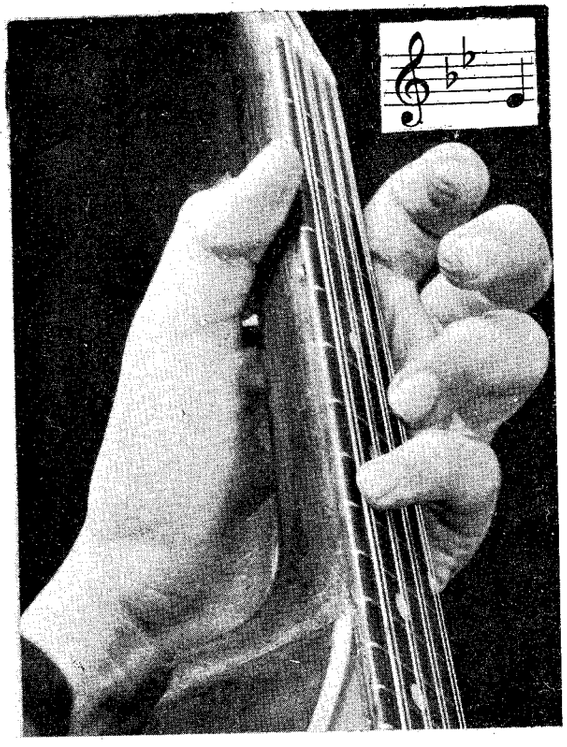
This shows the correct position for the first finger on the fourth string in the second position, playing a selection written in two flats. Bb written in the second space below the staff is found at the third fret on the fourth string.

In the second position the second finger plays C-Natural at the fifth fret on the fourth string. Notice how the other fingers are drawn back to avoid touching the strings.



In the second position the third finger at the seventh fret produces D-Natural on the fourth string. The little finger has a natural tendency to come down with the third and may be rested slightly on this latter to keep it from touching the strings.



This shows the little finger reaching to the eighth fret on the fourth string, which is the proper way to produce Eb in the second position.

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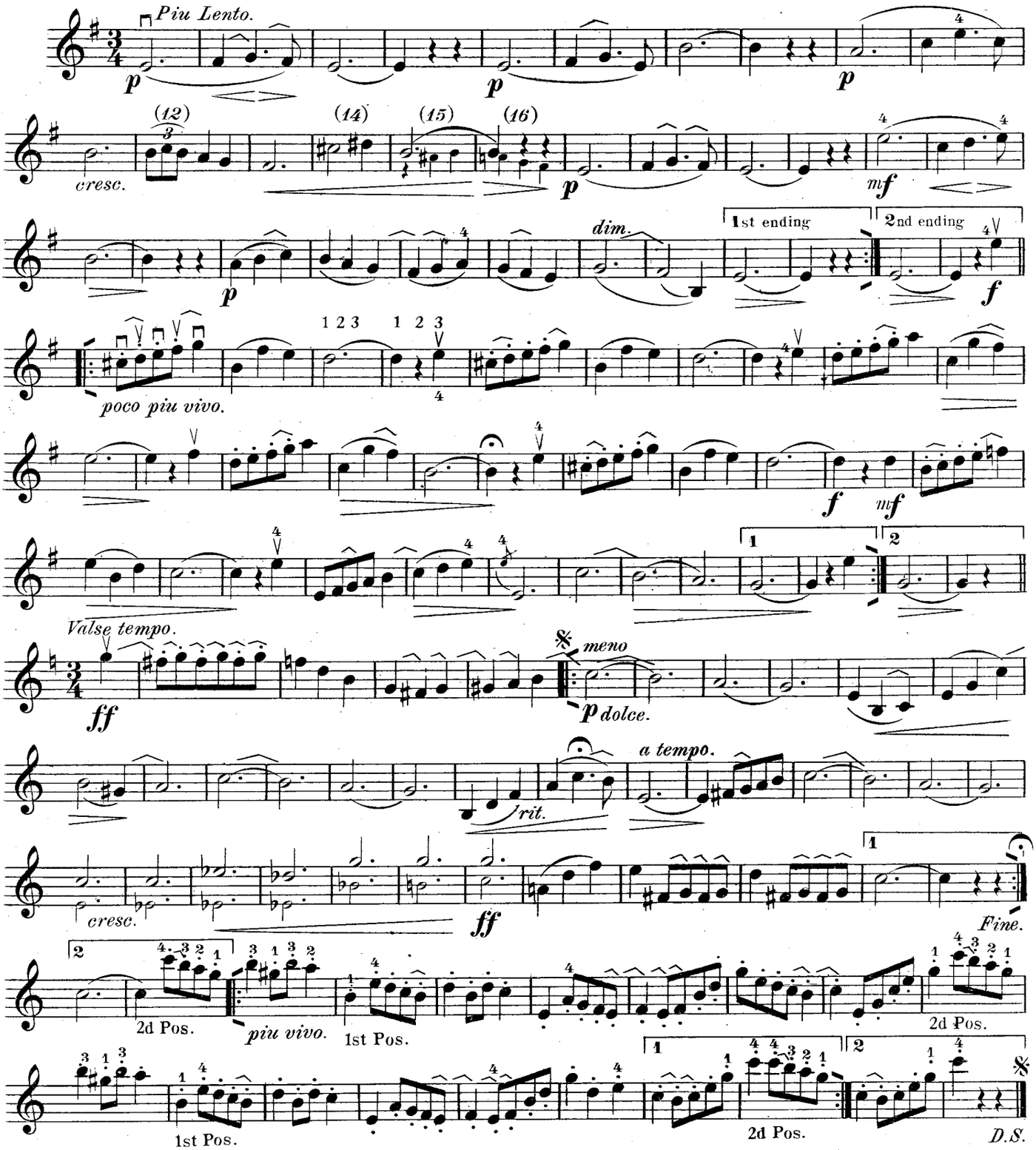
My Vision Waltz.

C. W. WILCOX, Op. 27.



N. B. Small notes are played by other instruments.

Copyright 1902 by C. W. Wilcox.

This piece is published for 1, 2, 3 and 4 Violins or Mandolins with accompaniment for Piano and Guitar also for Piano Solo

Published by U. S. School of Music N. Y. City.

ENERGY!

Energy is that mysterious something that has the power to work—to get results. And that is about as definite a thing as we are able to say about it.

Everyone knows what we mean when we speak of energy, yet no one can tell you just what energy is. We cannot see energy. We cannot taste or smell it. We cannot hear it. Nor is it anything that we can feel. It is not a thing subject to appreciation by the senses. But we perceive its results everywhere.

The heat in our homes exactly as the heat in our bodies is the result of energy. The light that guides us by night and the sun that brightens our daytime is the result of energy. The electricity that turns motors and carries our messages is another name for this indescribable something that we call—energy.

But one of the greatest and most interesting sources of energy is the human mind. Each of us has within himself, tremendous possibilities. We can work with our hands or we can work with our minds. The choice rests largely with ourselves. And remember, the difference between a hundred thousand dollar a year man and a ditch digger working at a few cents an hour is all from the ears up!

Can the ditch digger raise himself to the high salaried position through the energy of mind? I do not know. It is claimed, however, that the average person uses only one-tenth of his inherent mental ability. To that person who learns how to use even two tenths of his mental ability, the world is an open oyster, for that person is TWICE as effective as the average.

I am convinced that the curse of the age is mental laziness. Be mentally alert. Keep striving to think of new things, in new ways, and your mind will branch out and grasp something of the vast and valuable unknown that is still to be conquered. How far the ditch digger can rise, I believe, depends wholly on how great an effort and sacrifice he is willing to make for his advancement.

Tap the great source of mental energy. It IS worth while! EVERY properly guided effort for advancement does, eventually, bear fruit.

MY VISION WALTZ

A beautiful dreamy number in E minor, G, and C Major which introduces abrupt modulations without producing complications or difficulties in melody part; also introduces second position in a small way.

(Piu Lento) more slowly—slower than regular waltz time.

The slurs in the first ten measures indicate that two measures are to be played legato, (which means in a smooth and connected manner). In the twelfth measure, there is a triplet (three eighth notes) which are to be played in the time of one-quarter note. In the fourteenth measure there are accidental sharps to be observed and played with care, particularly the D♯ which is the seventh degree of the scale of E minor and is the distinguishing mark between key of G major and E minor. In measures fifteen and sixteen, you are to play only the note B which is tied over into the sixteenth; the small notes which are printed below merely show what the piano or other instruments play while you hold the B.

The wedge-like signs pointing to the left indicate that you are to begin softly and gradually swell the sound to loud; the word "cresc" means the same as the sign just described.

The wedge sign pointing to the right indicates that you are to begin loud and gradually diminish the sound to soft; "dim" also means the same thing—mf means moderately loud—p means softly—poco piu vivo means a little more lively—f means loud—ff means very loud—valse tempo means waltz time—meno means "less"-slower—dolce means softly, sweetly. All of the strains are repeated.

The brackets at the end of each strain covering the last two measures marked first ending mean that you play those two measures only when you play the strain the first time, but when you repeat the strain you must skip those two measures and play the two measures which are marked second ending.

At the end of the last stave at the bottom of the page, you will find a sign which resembles a dollar mark ($) and below it the letters D. S. which is an abbreviation for the words Dal Segno which means:—go back to another sign ($) at the middle of the seventh stave and play until you come to the word "fine" which means "finish" or "the end."

The following arrangements may be had for this piece.

Piano Accp't. 20c. Piano Solo 25c. *Extra 1st Violin or Mandolin parts 10c.*
Guitar Accp't. 15c. *Solo 2nd Violin or Mandolin parts 10c.*
Easy 2nd and 3rd parts 10c.

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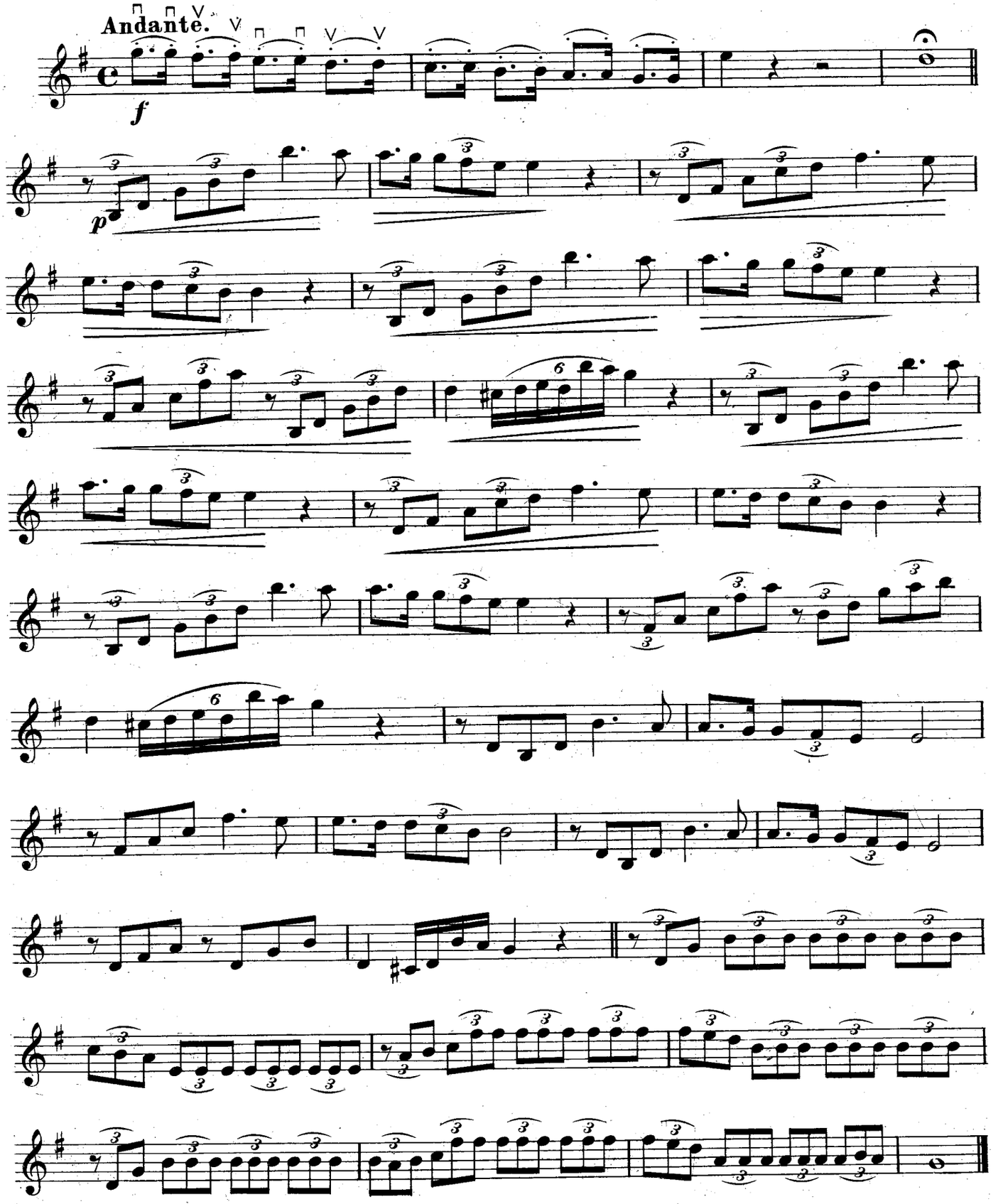
THE MAIDEN'S PRAYER.



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MANDOLIN—*Lesson* 63

DANGER

Unless each lesson is carefully studied for at least 30 minutes a day for six days, you will not make progress. It is highly essential that each lesson be mastered in its entirety and this will not be accomplished unless each lesson is studied for 30 minutes a day fo rsix days.

SUCCESS OR FAILURE

I ofttimes tremble as I stop and think how slight is the difference between success and failure. Success is the child of audacity. Failure is the offspring of discouragement.

There was a great inventor, once—great not because of his worldly possessions, but because of the way he dreamed the most beautiful visions of helping humanity to bigger and better things. He had worked long and arduously on one of his ideas, hampered by lack of friends, lack of funds, and many times by lack of food.

All one night through he had toiled over his model. There was just one little part needed to give the necessary movement, but the proper thought seemed constantly to elude him.

The cold, gray dawn of another toilsome day found him discouraged and alone on a damp park bench. He was thoroughly hopeless and ready to give up his idea and ideal. True, the successful culmination of this experiment would mean fewer accidents in a great industry, and fewer lives sacrificed to unnecessary carelessness. But why struggle longer? The world called him visionary and an impractical dreamer, refusing him even the simplest aid. Why continue to fight against such odds?

Indeed, all of the fight was clean gone out of him! Death, breakfast, or the lock-up were all equally welcome to him. He didn't care what happened to him. He was through!

And then, the little miracle happened. A doorway across the street opened. Through it, came the piping voice of a child in a joyous morning song. Little feet pattered down the steps and soon the lisping notes came from directly at his side, while a trusting hand slipped confidently into his.

And at that very instant, a new thought flashed through his mind. The problem was solved, because somebody trusted him—somebody cared!

There is a double lesson to be learned from this incident.

Let it teach you to be more tolerant, more lenient with those whom you do not understand. Perhaps they seem "queer" to you, but you cannot tell what wonderful gift they have for the world if only you can help them through kindly word, or thought or look as they strive to materialize that which is theirs in thought.

Then, too, when you are prone to discouragement, remember that sometimes it is not until we are in our very extremities that the door opens and we glimpse the vision that has so long eluded us.

Always be kind. Always seek to understand. And never be disappointed. Somewhere, when you most need it, there will be someone who understands. And if you have not yet found that someone, know that it is because the time is not yet ripe. You will need understanding more, at some later time. Then, it will come.

MAIDEN'S PRAYER

This selection requires careful attention on account of the different time division.

A quarter note is frequently divided into three fractions of time, triplets, with the exception of the first three measures.

In order not to change the counting you may start right from the first by counting: 1-&-&-2-&-&-3-&-&-4-&-&. *When counting in this manner you will simply play the sixteenth notes immediately after having said the second "&".*

The introductory passage should, of course, be played without tremolo.

Observe the rests in the third measure just as carefully when playing alone as you would with an accompanist.

A thirty-second tremolo should be made in the following part. Even eighth notes should be played with tremolo and if possible four strokes for each, but if you are not yet prepared to do this, a sixteenth tremolo will be sufficient.

The last note of the triplets may be played with one stroke only but if you wish to produce a fine singing effect, the same number of strokes should be given to every note.

When playing the last three staves you should make a distinction between the accent given to the first note of a triplet and the one on the third quarter note which latter should be just a trifle more forcible.

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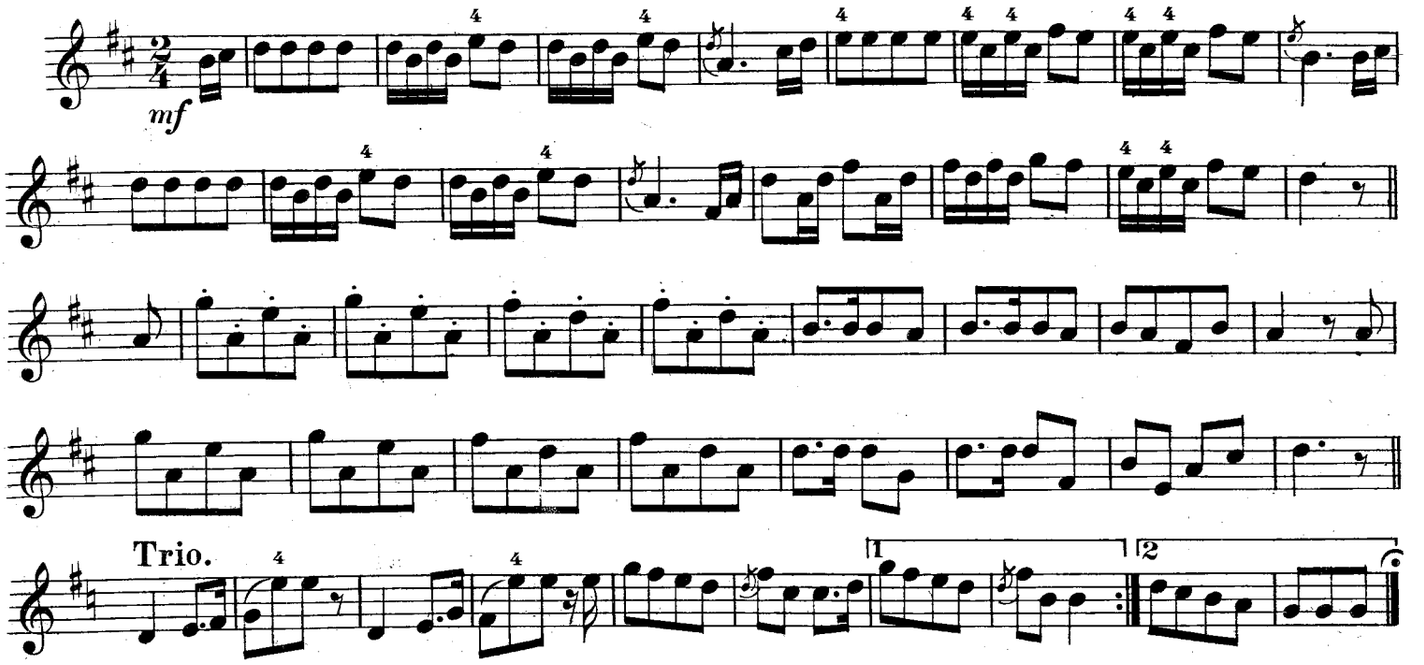
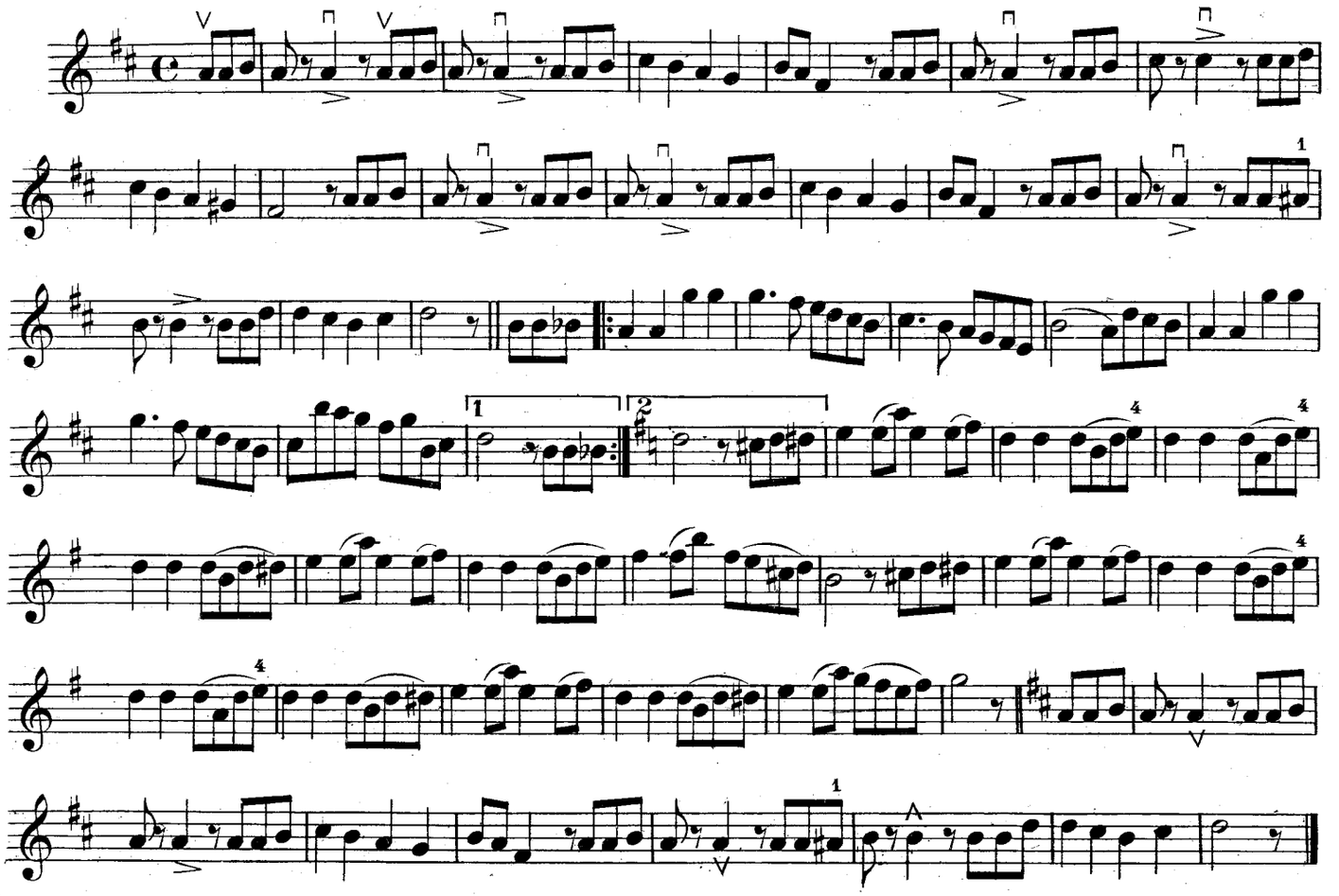
ALWAYS GALLANT POLKA.

FAHRBACH



SECRET LOVE GAVOTTE.



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ALWAYS GALLANT POLKA

This lesson is in the key of D major and introduces two pieces of dance music. The Polka is of a lively nature in 2/4 time and is classed as a round dance. Count two to the measure, playing one quarter-note, two eighths or four sixteenths to each count.

The Polka begins with two starting-notes (sixteenths) on the last half of the second count. Begin the sixteenth-notes with two single strokes of the plectrum (down-up). Give each eighth-note one stroke and quarter-notes may be made with short tremolo.

At first you need not play the grace notes at all. They are but ornaments to be added after the piece is learned. They have no time value, but merely take their time from the note coming after.

Trio means third part. The trio repeats and has two endings. The first ending is indicated by a bracket over seventh and eighth measures with Fig. 1 under it. The music under this bracket is only played the first time and when you repeat the strain, you omit the music under the first bracket and play the notes under the second bracket (called second ending) instead The small curve with a dot under it means the end of the polka.

SECRET LOVE GAVOTTE

A Gavotte is a lively dance in common time, a little slower than a Schottische, but it is frequently played for a Schottische.

This one begins with the second half of the third beat, and you will notice that its chief peculiarity is that the second beat of the measure is strongly accented. It is written in the keys of D and G; hence in the first two strains you should be sure to play F♯ and C♯, and in the third strain F♯ and C natural must be remembered. Use single strokes of the plectrum for the eighth notes in the first strain and tremolo for accented notes, also for quarter notes.

THE CORK AND THE CANNON BALL

In a certain Engineering Laboratory there is, suspended by a steel cable, a solid sphere of iron about six feet in diameter. It weighs many, many tons as you may well imagine.

Just beyond this cannon ball, suspended by a slender cord, is a small piece of cork, perhaps half an ounce in weight.

At carefully timed intervals, this cork is drawn back and allowed to swing, entirely of its own weight, so that it hits upon the iron sphere. At first, there seems to be nothing save the rebound of the cork from the heavy iron ball. But at length, as the blow of the cork is repeated again and again, a slight motion of the big sphere becomes apparent, and by carefully timing the repeated blows of the cork, the massive tons of iron are finally put into motion through an arc of several feet.

For many months, now, the little cork of half an hour's practice a day has been working on your musical ignorance. By now, it ought to have it well under way. How about it?

Has your progress been marked and satisfactory? If not, you have no one save yourself to blame. The cork, you recall, had to be lifted and let fall against the cannon ball. You have to exert the determination to attack the problem by the conscious effort of practice.

Another lesson to be gleaned from these same instruments. In order to set the iron ball to swinging, it was necessary to let the cork fall on it at REGULAR intervals. If the experimenter had not seen to the regularity of the intervals between blows, one blow would have offset another, and he would not have gotten anywhere.

Same thing applies to learning anything. Regularity of practice is of supreme importance.

But even now, it is not too late to profit by the simple truths portrayed by this engineering experiment. Get right down to good regular work. Take an honest review. See how far you have covered the work THOROUGHLY. If you find you have slighted later lessons, review them. Then forge on to an early successful completion of your course.

Not by great sacrifice is the victory gained, but just by persistent, pleasant effort of the easiest nature. And so it is in all of life. The little things DO count for much. The great climax comes but once in a lifetime. And after all is said and done, it may not amount to very much after the smoke of battle has cleared away. But if you have been kind and loving, day by day, you will find a world of loving friends when you most need them. That is the true measure of a successful life.

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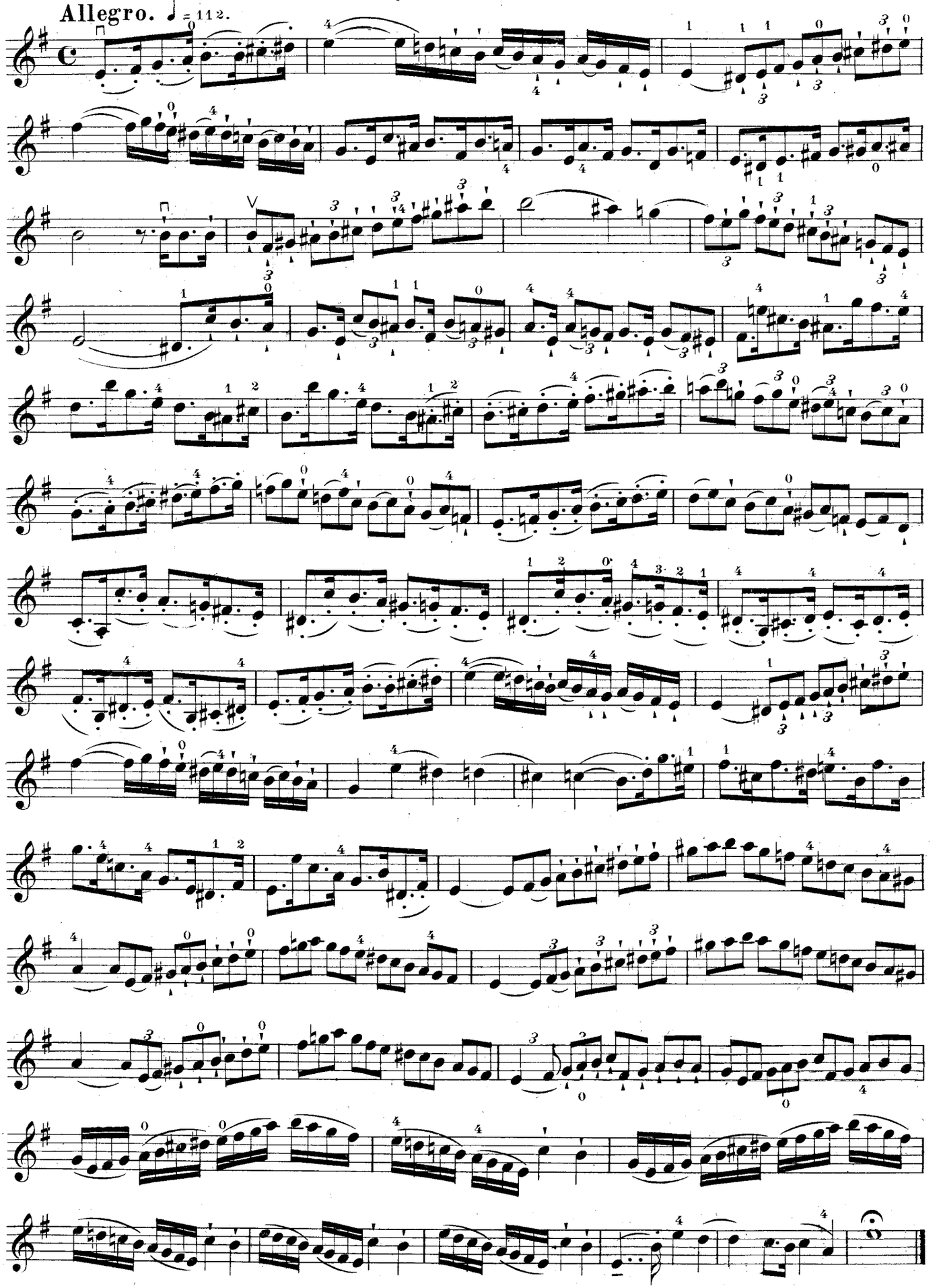
Study in E Minor.



MANDOLIN—*Lesson* 65

STUDY IN E MINOR

This lesson is particularly instructive for the left hand work and time.

The difficult fingering occurs in the measures where accidentals appear. The third finger for instance has frequently to use the sixth fret as in the first measure for D sharp.

Note that the third finger is extended to reach the sixth fret; the fourth finger is held above the fingerboard; the thumb and first finger are held in the first position. When fingering D natural following E in the second measure, just draw back the third finger without drawing back the entire hand.

There are chromatic passages which require careful practice, such as the second measure of the third staff where the first finger is at the first fret after the third finger begins at the sixth.

The fourth finger must frequently be used at the seventh fret. All this requires careful practice.

As far as counting is concerned there is also some difficulty. On account of the frequent change from even to uneven division of the time value of the quarter note you can only divide a measure into four beats.

You see that triplets occur in the third measure. You might count 1-&&-2-&&-3-&&-4-&& *from beginning to end and play the sixteenth note immediately after having said the second "and." This would be the only way to count the same manner from start to finish.*

Play this exercise first changing the stroke for every note and absolutely without tremolo. Play the first two notes of a triplet with a down stroke.

Only when the left hand and the time question has been attended to should you introduce a tremolo for the longer notes.

Do not attempt this study in fast time at first. Give each quarter beat the time of one second, if not more.

WHAT DO YOU THINK ABOUT MUSIC?

That is sort of a catch question. I take for granted that you think that Music is one of the finest pastimes in the world. I am sure you must have proven to your own satisfaction that Music brings an unusually sweet peace and contentment. I trust that Music has already been the means of bringing you new friends, new joys, new experiences.

Perhaps it would have been fairer to ask "How much do you think about Music?"

In Music, as in everything else, you must do a lot of thinking if you are going to be a brilliant permanent success. You can't skim by with a gentle shrug of the shoulders and expect to make your mark in the world. You must put those shoulders to the wheel—and THINK.

Aggressive, progressive, persistent thinking pays a handsome dividend no matter to what field of endeavor it is applied. That is bound to be the case. It works as invariably and as surely as the interest on Liberty Bonds.

Stop and consider the matter. Take a thousand people in any walk of life you choose. A careful thousand workers, we will grant, earnest and honest in their physical endeavors. And out of this thousand, you will find ONE individual who is getting ahead faster than the rest. Study him or her and what do you discover. You will invariably find that this person is thinking.

The average person—more's the pity—does not think. But this very shortcoming of the average makes the path of the individual more rosy. The minute YOU start to think, you are above the average. And being above the average, your reward is that much the greater.

It is starting to think that seems hard. It has been so easy all of the years to just drift along accepting other people's thoughts, other people's say-so. But only original, individual thought can make a new being of you. Thought strengthens the mind exactly as exercise strengthens the body. Think constructively for five minutes today, and tomorrow conditions will be more favorable for ten minutes' constructive thought.

This word constructive in connection with thinking is worthy of a little consideration. Most of us spend altogether too much time in DEstructive thinking such as worry, fear, jealousy, hatred. Be assured that every minute we give ourselves up to such destructive thinking, we are robbing ourselves of golden possibilities. Make every thought CON-structive.

In Music, constructive thinking means careful thought as to the composer's intent, and an active imagination in interpreting it.

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MANDOLIN—*Lesson* 65

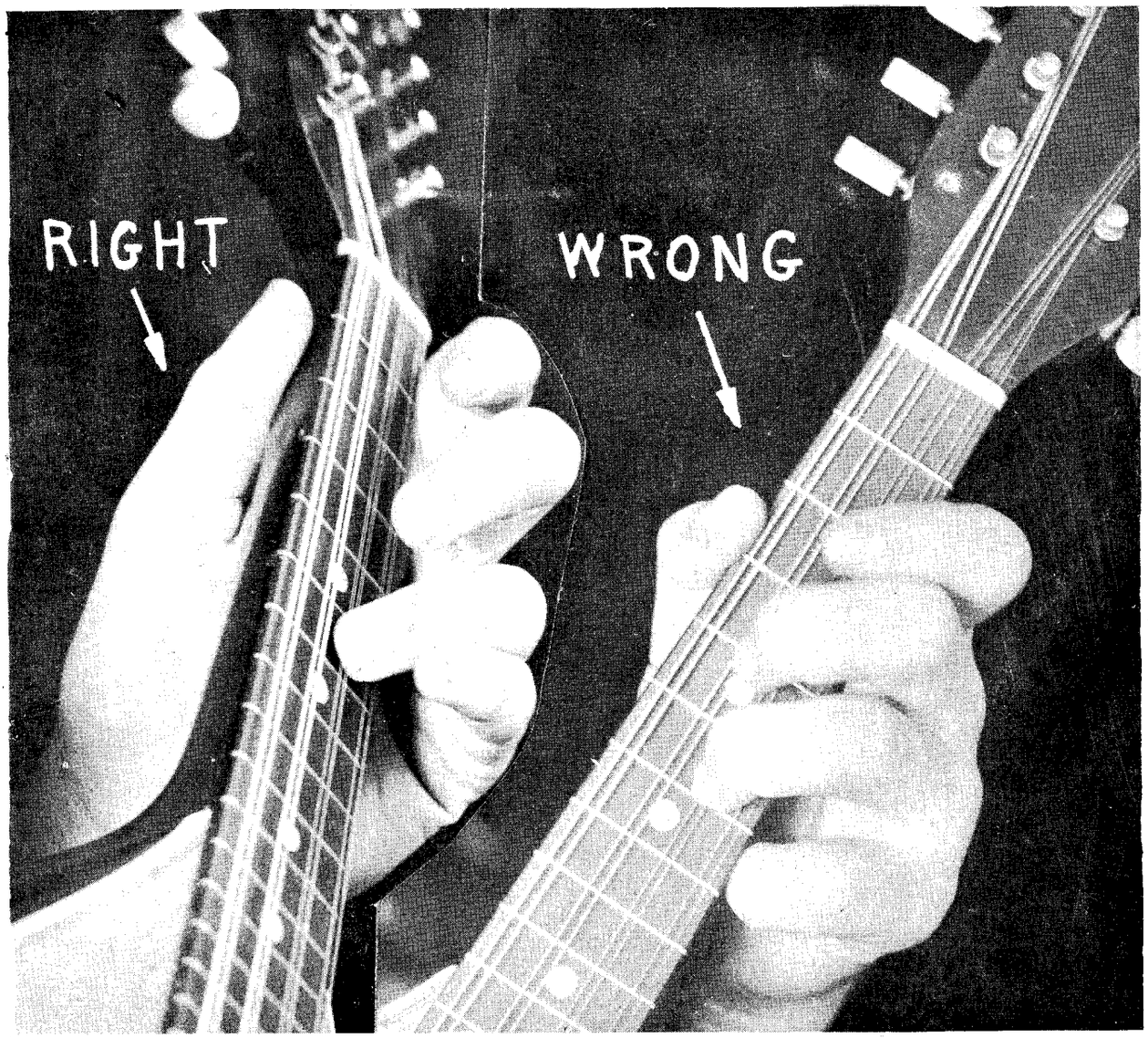
It is so frequently necessary to reach for higher notes in any of the different positions that it is worth your while to give the subject special thought and attention at this time. One fundamental rule in playing the Mandolin is to keep your left hand fixed in a position just as long as possible. This means that the thumb must remain on the exact same location on the keyboard all of the time you are playing in any given position.

There are times when it might seem easier to shift positions than to reach for a high note, but unless this is actually called for in the music, you will usually discover that what is apparently the easiest way is the more difficult in the long run, due to the following notes in the passage.

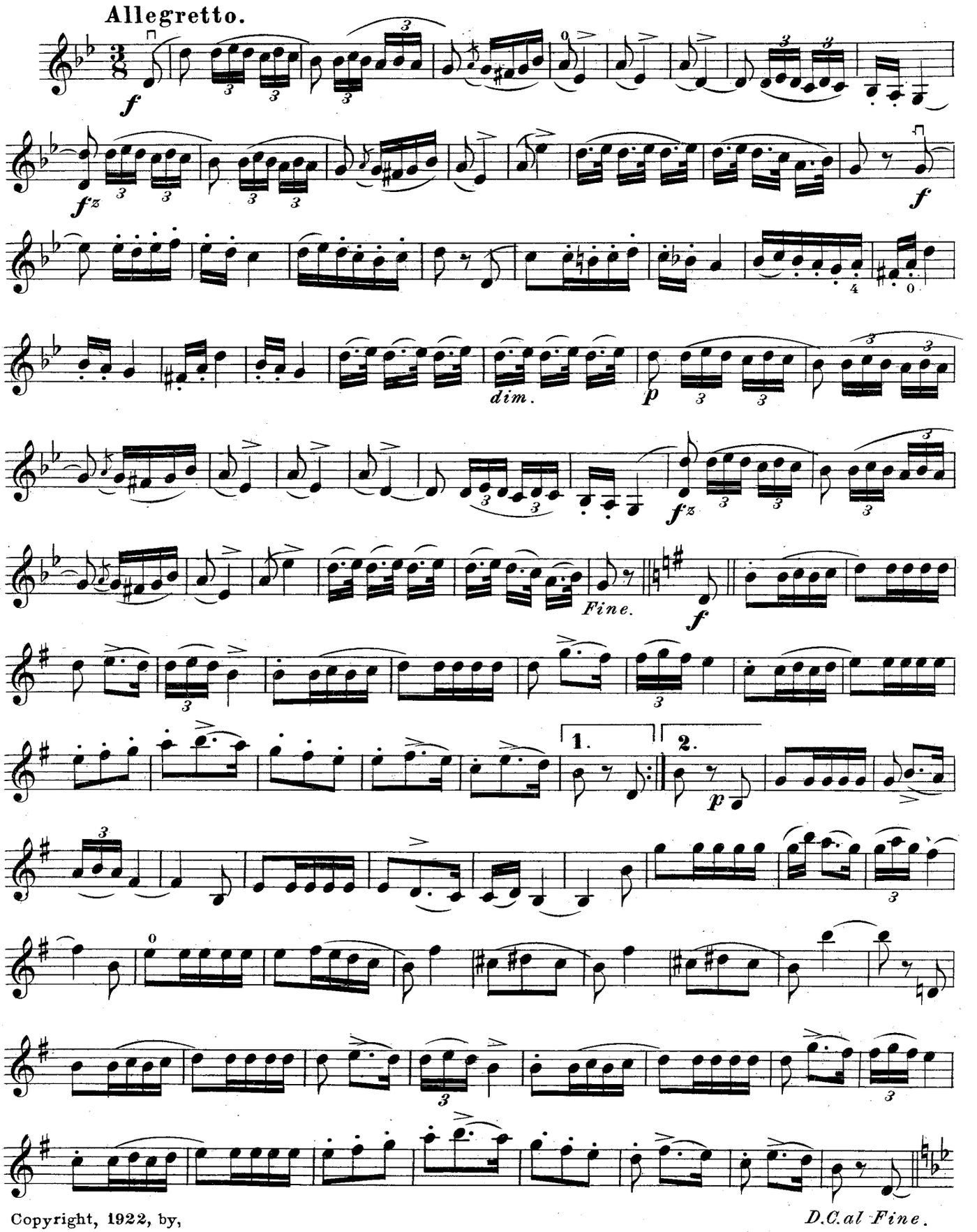
The illustration on this page shows at the left, the right way to produce D♯ or Eb, written on the fourth line or space of the staff respectively, when playing in the first position. This is done by reaching with the third finger one fret higher than you would normally. Notice particularly that the thumb is back close to the nut just as it always should be when playing in the first position.

The illustration on the right shows the wrong method, a method which careless players sometimes use in producing this tone D♯ or Eb. The position of the thumb is the immediate indication or error. The whole hand has been permitted to slide up the finger board as has been indicated by the fact that the thumb is up near the third fret. It is true that the one note D♯ or Eb can be produced with less strain when the hand is in this incorrect position, but another immediate shift is demanded before the fingers are ready to play succeeding notes in the first position.

When the left hand is well trained the fingers drop naturally at the proper fret to produce a note. Their ability to do this depends on having the left hand and especially the left thumb in exactly the proper position. If you are to enjoy the reputation of being a finished player it is, therefore, essential that you watch yourself especially in the unusual circumstance of reaching for higher notes. A brief period of conscientious practice will form the habit of doing the right thing and save you many hours of unnecessary worry further on in your course.



SPANISH DANCE.



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MANDOLIN—*Lesson* 66

SPANISH DANCE

A certain fixed method of practise will help you to gain quick results. Take for your practising motto the familiar old saying, "A chain is no stronger than its weakest link";—just so your performance is no better than its poorest part. In other words judge your ability in rendering a composition by its weakest spot and then get to work on that spot and bring it up by faithful practise to the level of the best you can do.

This system of study will always win out in the end, so form the habit at the beginning of hunting for the hardest places and work at them so well that they become the easiest of all. If you do not do this, they will rest upon your mind and prove a stumbling block—spoiling the sense of happiness and satisfaction which you would otherwise get out of your work.

This dance is an excellent exercise on account of the key in which it is written. Music written with flats is not quite so easily performed on the Mandolin as when written with sharps.

To play this piece effectively the accents must be carefully observed. Although the first two notes are slurred on the mandolin, they are not to be played with a tremolo. Play the first note with an up stroke, and the first note of a measure with a vigorous down stroke.

As it should be played rather rapidly, the notes of the runs, the triplets, can not all be picked. Only the first note of each triplet shall be played with the plectrum. The second should be played by striking the strings vigorously with the finger-tips of the left hand, and the last note of a triplet should be played by pulling the string with the finger which played the higher note while the other finger holds down the lower one. This requires much careful practise.

At first the sound will not be very loud but a few weeks of practise will produce an improvement. Very little tremolo will have to be used. The note Eb in the fourth measure for instance, and similar ones will require a tremolo. In the last four staves the melody is more song-like and therefore a tremolo will be appropriate.

SOUL, REVEALED

If, as has been said, the purpose of words is to conceal thought, then may it be equally as well said that the purpose of Music is to reveal soul.

I don't suppose that there is a human being alive but what longs to be understood. There are all too few in this world who are willing to give the time and thought and heart to the understanding of others! And even if there were a greater willingness to understand, most of us are still handicapped by the inability to express our deepest thoughts in words.

But with Music, all this is changed. Music is different. Music is the Universal Language. Once we learn it, the tips of our hearts creep out through the tips of our fingers. There may be no one to hear. That does not matter. Perhaps no one would fully understand even though there were those about to hear. But the blessed, joyous part of it all is that at last we have found an ample means for self expression; and that is the next best thing to being understood.

Remember that the composers of the ages have been talking through this language of soul in all that they have written. As you play a piece of music, you therefore have two tasks to perform. You must strive to pass on the message that the masters left, and you must interweave with it your own inner self. That is what is meant by interpretation and expression—the interpretation of the composer and the expression of yourself.

You should study to be a good listener as well as a good player, if you are to be a REAL musician. Hear all of the beautiful Music that you can, whether it be on your instrument or on some other. Music is bigger than any specific way of expressing it, and with you, Music should ever be the first consideration.

As you listen to others and learn to read their souls from their Music, you will be the better able to express your own in melody.

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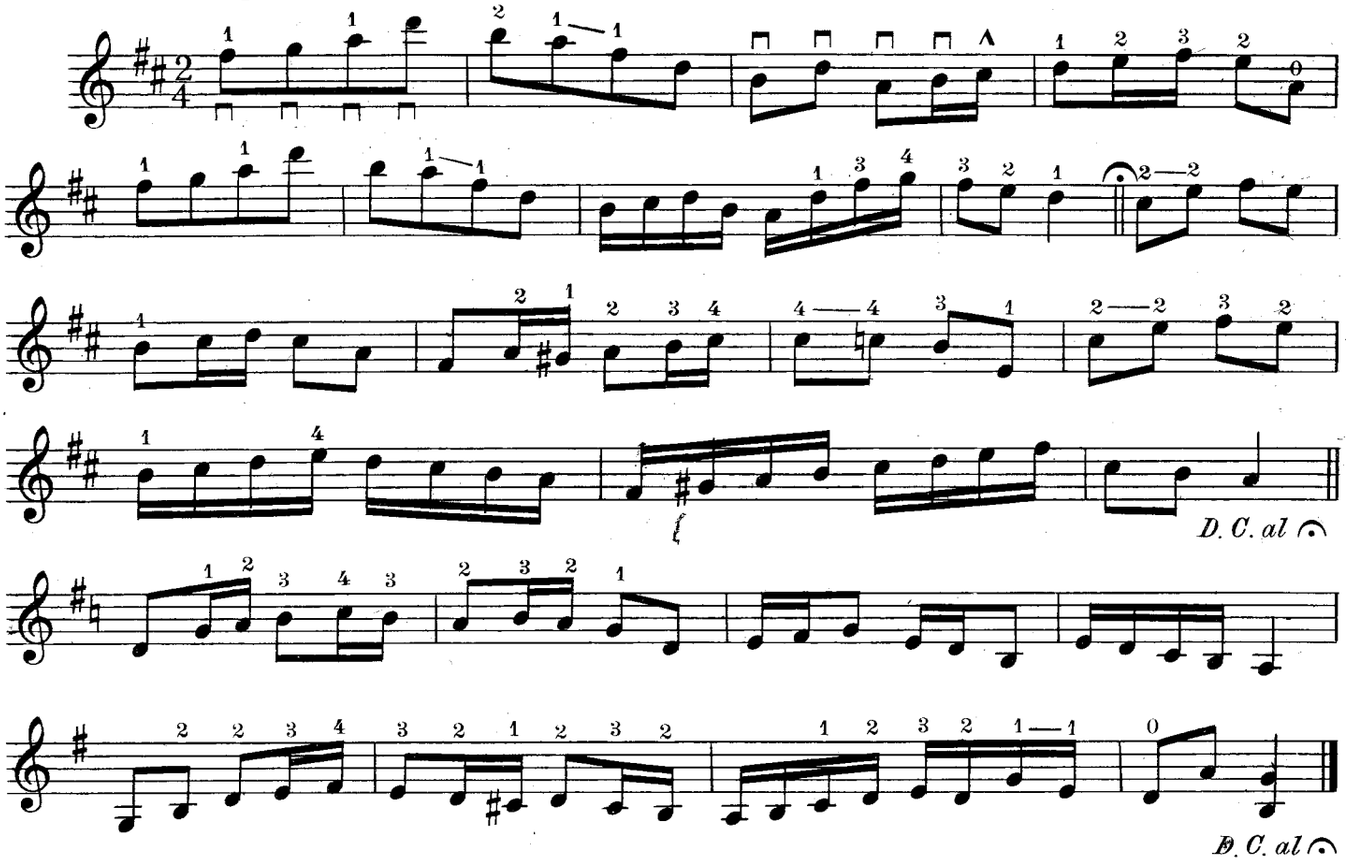
The Third Position.

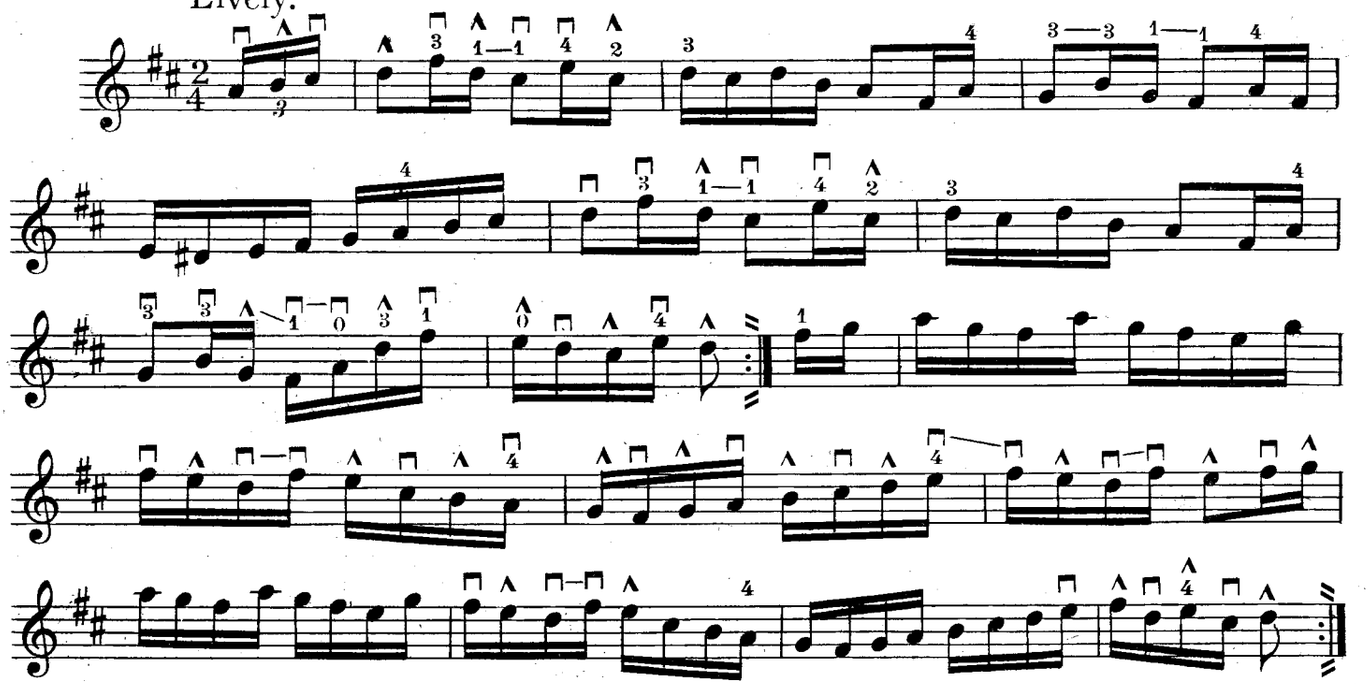
Tempo di Polka.

M. A. Bickford.



Johnny's Reel.

Lively.



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THERE'S ROOM AT THE TOP FOR YOU

Candidly, there is lots of room at the top in the Musical world just as in any other line of endeavor. On the other hand, there is a clamoring, cluttering turmoil down at the bottom. Your own position is like that of a sensible tourist in the Alps who provides himself with the necessary trappings for safe climbing and then hires a competent guide.

There is no law to prevent this traveller from inviting the guide to sit down with him in the hotel in the valley and play pinochle. True, he pays pretty heavily for the unused equipment as well as for the companionship, for the guide charges him the regular climbing rates. In addition, he never sees the glories of the heights. He robs himself of this gratification. But that is the traveller's privilege, if he elects to remain in the valley.

And so it is with you, dear student. What are you doing with your musical equipment and the helpful guidance which is yours? You have paid for them. Are you wasting them by enjoying yourself in the valley of carelessness, or are you daring the paths of the mountain with their invigorating enjoyments?

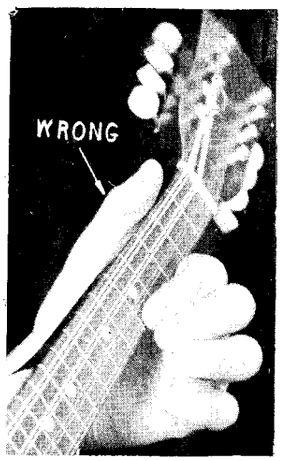
I can but urge you to struggle upward. You are not beating a new path. The way is so plainly outlined for you in your lessons that you need only actively aspire and soon the reward must be yours.

Specifically, what is in store for the master Musician?

There is the profession of teaching. This ability is something that no one can ever take from you once you acquire it. There is professional playing in Church, Concert, and Orchestra. And, later on, you may wish to take up our course in Harmony and Composition. If you do that, you will also be able to write and arrange music, so that you can be a composer and leader—at the very forefront of the Musical Profession.

THE THIRD POSITION

It is very important when shifting positions, that the entire left hand shifts to a higher or lower position with one movement. Don't allow the thumb to stick between positions. In the illustration here, the thumb is in the first position, while the tip of the first finger is in the third position. This is wrong.



When shifting to the third or any other position, bring the whole hand including the thumb to the new location immediately.

The word "position" on the mandolin refers to the particular letter stopped by the first finger on the various strings. Thus, when this finger is used for the first letter on any string (not counting the open string) the hand is in the first position. This of course implies that the other fingers are to cover the succeeding letters, in regular order.

Should the first finger be moved along the string to the second letter, for example, to G or C on the first and second strings, this brings the hand to the second position, and means that all the fingers have been advanced one letter.

In the third position, the first finger moves to the third letter (A on the first string) the 2nd, 3rd and 4th falling respectively on B-C and D.

It is customary in writing music to indicate the various positions entirely by means of the fingering over the notes, hence it is necessary to learn accurately the notes laying under each finger on the different strings. The first Exercise gives examples of shifting from the first position to the third and back again, on all the strings.

The one important rule in changing from one position to another, either up or down is that the change or slide must be made with the LAST FINGER USED, this remaining on the string until it has reached its own note in the new position, when the proper finger immediately drops on to the note required. This is illustrated in the first measure, when the first finger slides along the string from the second to the fifth fret, without leaving it for an instant.

The same principle applies in shifting from a higher to a lower position, as is shown in the ninth and tenth measures where the second finger remains on the string as the hand is drawn back toward the next until its note (C♯) is reached, when the first finger immediately takes the required note. The principle is very essential, and must not be overlooked.

The various notes with the proper fingering on the different strings will be found in Ex. 1 and they must be thoroughly learned.

The Reel introduces a variety of unusual things, all of which you will notice in the marking.

The dashes between the figures mean that the finger must not be lifted from the string as it is moved from one fret to another.

Be careful to follow the fingering and picking very carefully.

The Reel must be worked on until it goes very rapidly.

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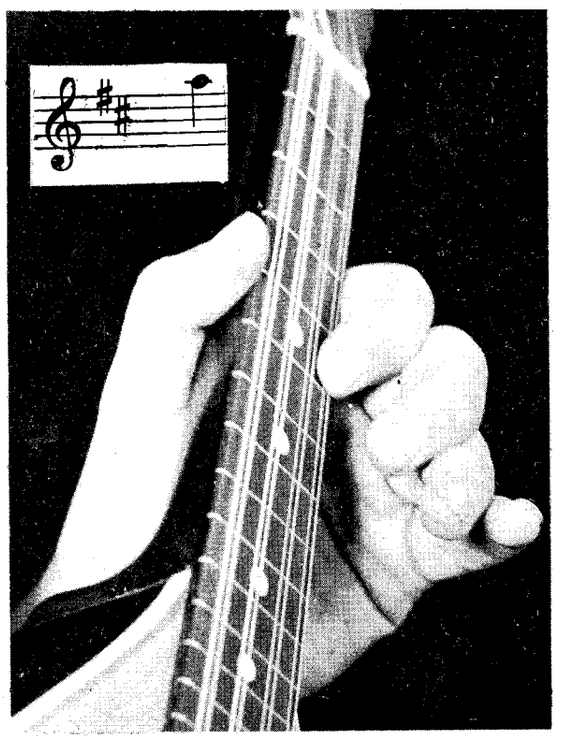
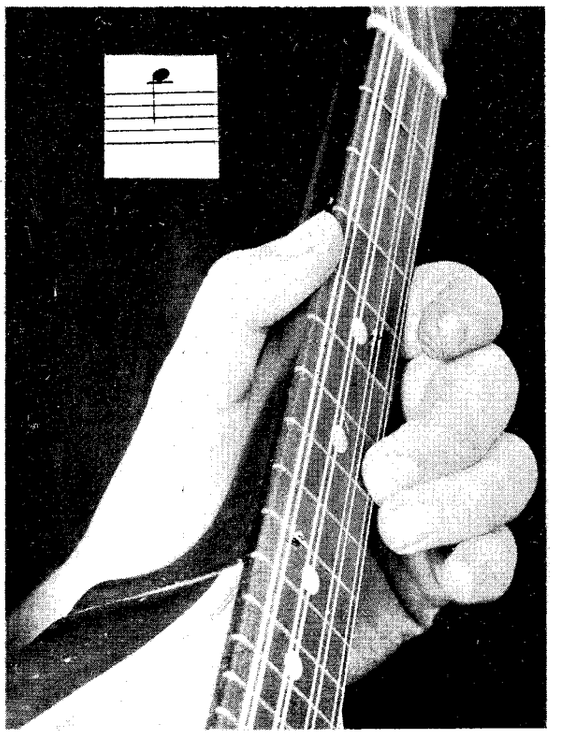
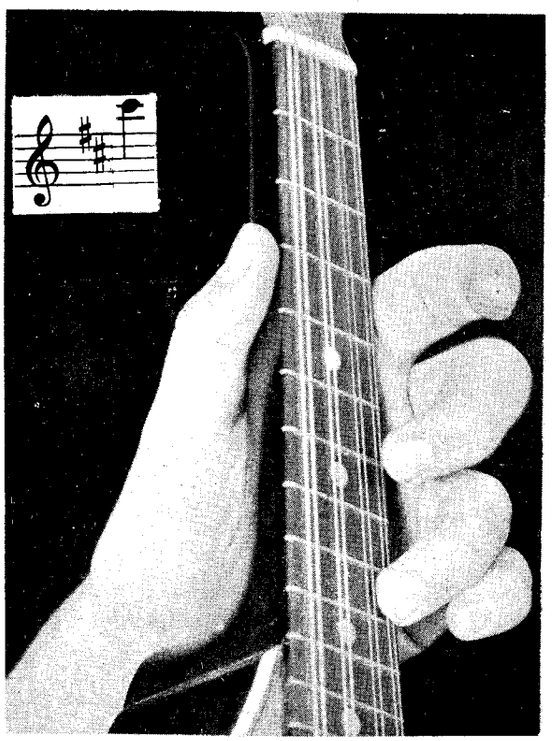


It is easy to find the third position because it is at the fret where the first little pearl marker comes on the finger board. The above illustration shows the correct position of the first finger at the fifth fret of the first string, which produces the tone A, written one line above the staff in the third position.



The second finger at the seventh fret produces the note B, on the first string in the third position. Notice particularly how the thumb is held in all of these third position illustrations.



The third finger falls at the ninth fret of the first string to produce C♯ when playing in the third position. This illustration shows the way the little finger is supported against the third to keep it from touching the string.

The fourth finger is used at the tenth fret on the first string in the third position, and produces the note D as shown above. Notice particularly that although the little finger has to stretch somewhat to reach the tenth fret, the thumb still remains in the same position along side the finger board.

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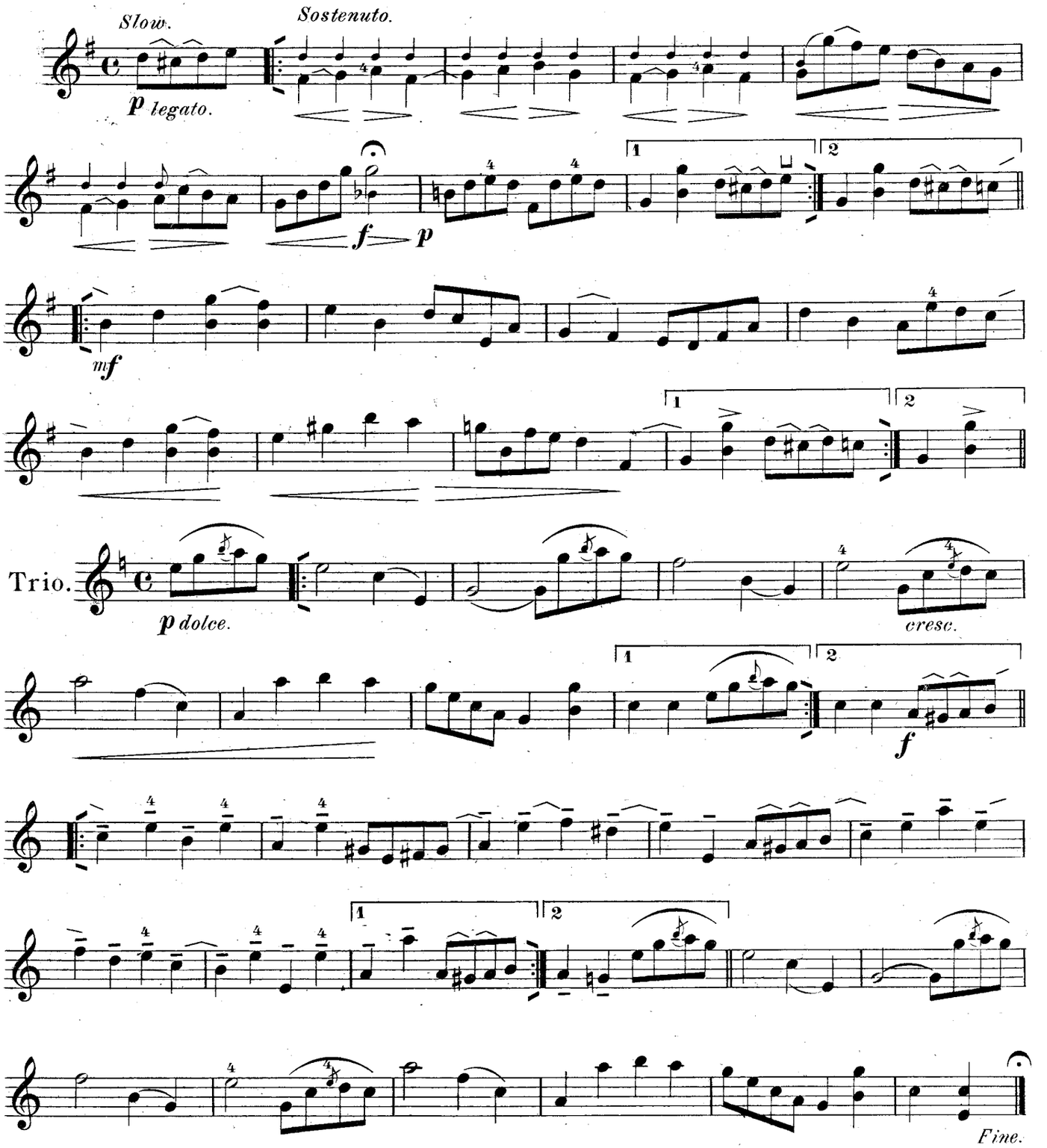
"On the Lawn" Gavotte.

C. W. WILCOX, Op. 20.



Copyright 1902 by C. W. Wilcox.

This piece is published for 1, 2, 3 and 4 Violins or Mandolins with accompaniment for Piano and Guitar, also for Piano Solo.

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MANDOLIN—*Lesson* 68

OPTIMISM

What does it mean to be an optimist?

It means that fear has been thrust aside. It means that gloom has been dispelled. It means that doubt has been overcome in sweet assurance. Optimism is one of the greatest aids to ambition that the world affords.

He is an optimist who never doubts the fundamental goodness of human nature; who sees the future as a land full of promise; who goes out to meet life with singing heart, open arms, and the keen bright eye of confidence.

He who has optimism has, indeed, a precious gift, yet a gift so large that all may share it. Are YOU an optimist?

ON THE LAWN GAVOTTE

An old-fashioned, slow, stately Gavotte, with exquisite harmony in G and E minor, introducing double stops. Trio in C and A minor, introducing imitations and obligato for bass. "Sostenuto", means sustain each note full value. "P, legato", means play softly and in a connected manner.

This piece should be played very slowly, giving a quarter-note about the length a half-note would ordinarily receive if played moderato. Use fourth finger whenever Fig. 4 is placed above or beside a note and play open tones where an "O" is marked.

Observe that the piece begins with a half measure, as the signature calls for common time, which means, four quarter-notes to the measure. As there are but four eighth-notes in the beginning, it is only a half measure and is counted: 3-&-4-&. The dots after the double bar are a warning that the strain will be repeated, and the wedge-like signs under the notes are called crescendo and decrescendo marks which mean to play the first note softly, the second one swell to loud, the third one loud—but growing softer, and the last one softly again. The upper note D is to be held down with the third finger all through the first measure.

The first beat of the first measure is fingered with third finger on D, and second finger on F♯ and is difficult, but the second beat is more difficult as the third finger must cover two strings at once, and must do this without raising the finger off the D on the A string which must be held down during the whole measure in order to put the third finger on G, on the D string, without raising it off the D on the A string, you must roll the A string toward the D string, until it can cover both strings. This will require considerable practice and patience, but this is not so difficult as the following (third beat), where you must make A with the fourth finger, without raising the third finger from the A string.

This will test the position of your hand better than anything you have ever had, because this fingering cannot be made unless the position of the left hand is correct. In other words, if you cannot produce these two notes together, it is because you hold the instrument wrong.

The second measure is in third position and is much easier; the first finger covers G & D for the entire bar; the rest of the fingering is easy.

The key changes to C in the Trio. In the fourth strain, the key again changes to A minor, relative minor to C, this is indicated by the accidental sharp on the G's as G is the seventh degree of the scale of A minor, and the seventh degree of minor scales must always be raised by an accidental. The little dashes over the notes in this strain indicate a broad staccato. The piece ends with a half measure, because it begins with a half measure.

The following arrangements may be had for this piece.

Piano Accp't. —— 20c.

Piano Solo —— 25c.

Second Violin or Mandolin and Guitar parts —— 10c.

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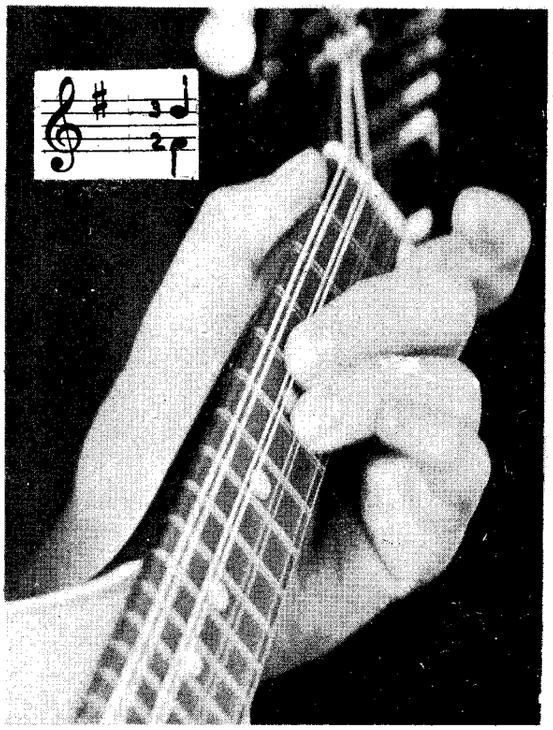
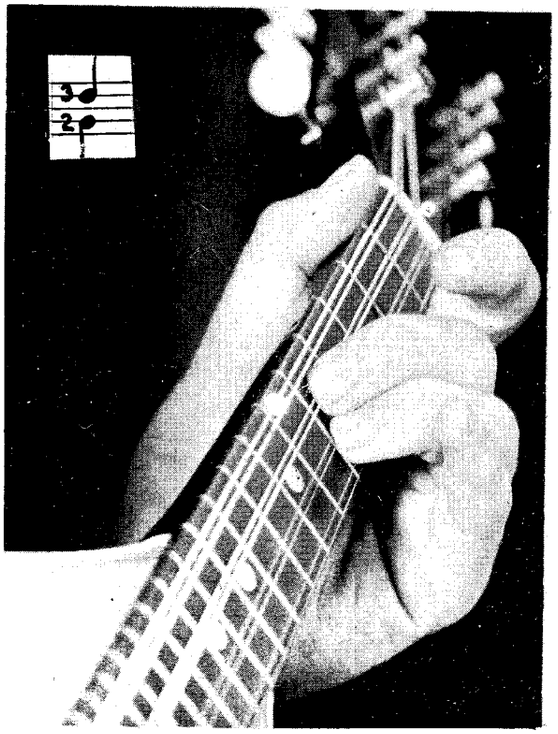
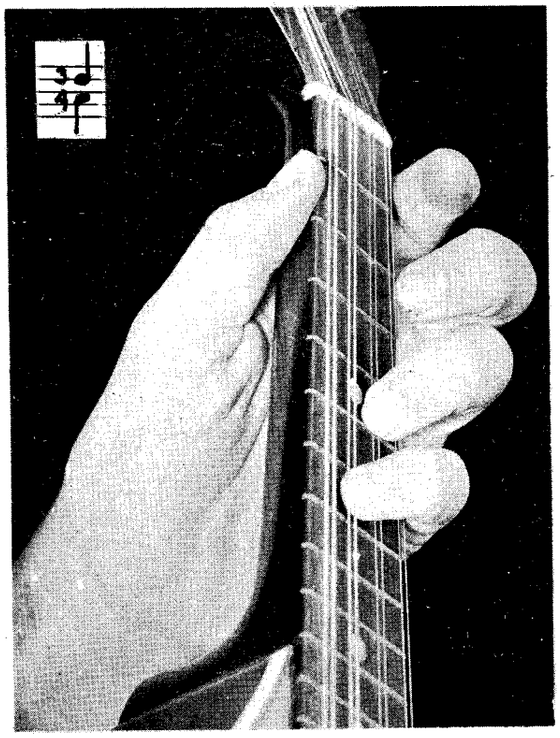


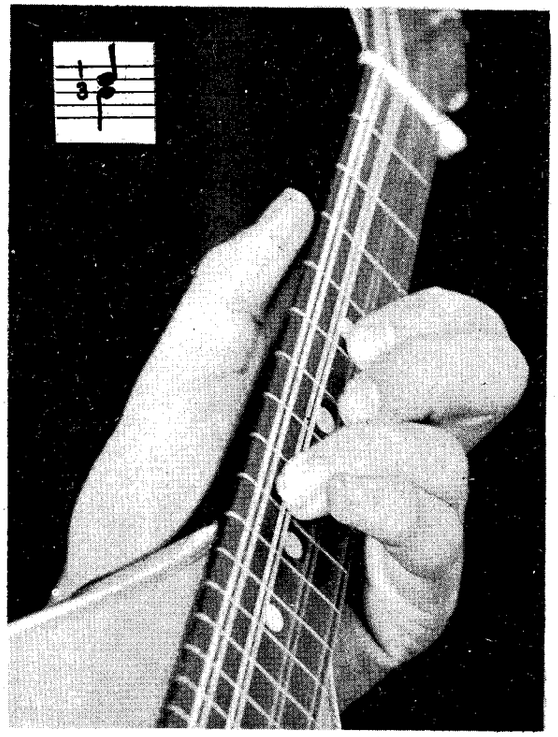
These illustrations show some of the special fingering used for the double stops in the first part of "On The Lawn" Gavotte. The illustration above shows how the chord F♯-D is fingered on the second and third strings.



The chord G-D utilized the same fingers as the chord shown in the previous illustration. The second finger is slid one fret higher on the third string to produce this chord.



In playing the chord A-D, the third finger remains at the fifth fret of the second string, while the fourth finger reaches over to produce A at the seventh fret of the third string.



The chord B-D requires a shift to the third position as shown above. This is indicated by the position of the thumb on the neck of the instrument. D is now taken with the first finger at the fifth fret of the second string, while B is taken with the third finger at the ninth fret of the third st. ing.

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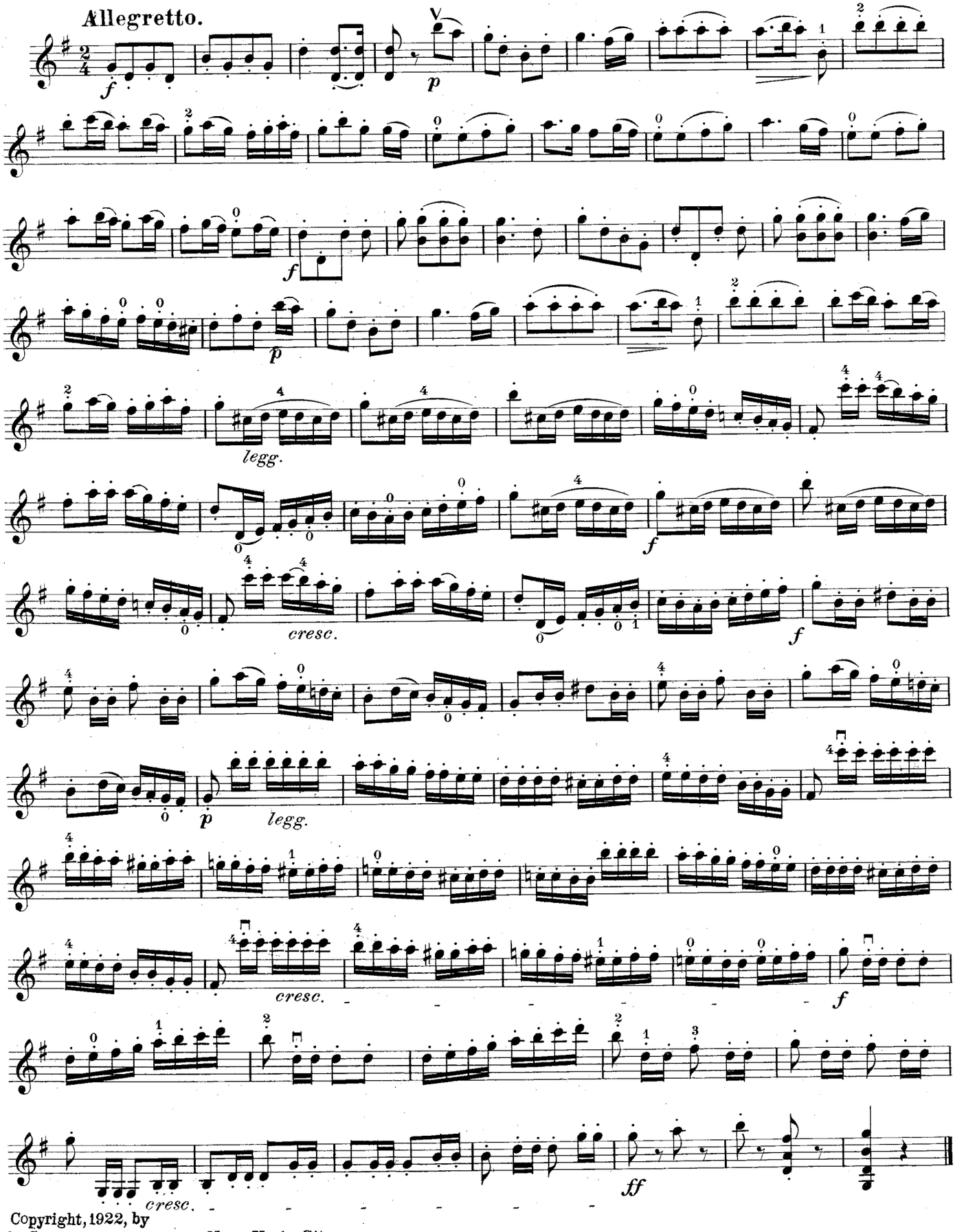
The Little Drummer.

J. WEISS. Op. 43.



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MANDOLIN—*Lesson* 69

THE LITTLE DRUMMER

A pretty selection for the change in two positions, first and third.

Be on your guard that you do not fall into the habit of playing over a whole composition from beginning to end, without stopping when you make a mistake, and then going back and playing the entire piece over again. This method of study, or rather lack of method, will never get you anywhere in music! If you stop to think about it you will realize what a fatal waste of time your practising is if done in this manner,—giving the same attention to easy and difficult parts.

Let me give you a few practical and helpful suggestions; take up the new piece which you are to study and read it over very slowly and carefully once. Next you must map out a regular campaign to master its difficulties; look upon it as a new territory to be conquered and annexed to your musical possessions.

Your first reading of the composition was merely a survey of the land. Now divide the work into short sections, according to its phrasing and musical ideas,—label the short sections with the letters of the alphabet (a-b-c etc.). Next you must prescribe a certain number of repetitions to overcome the difficulties of that particular section. You will find some parts very easy and simple, and some extremely hard to play smoothly and clearly, and common sense will tell you that you must repeat the difficult passages many, many more times than those which come easy to you.

Keep right at work on each little section until you have conquered its difficulties before you pass on to the next; or if this is a strain, alternate the extremely hard passages with an easy one to rest you. When you feel that you have begun to make satisfactory progress try combing three or four sections,—that is play through three or four divisions and you will be delighted to find the progress you have achieved through systematic work.

In the third measure octaves occur which should all be played with down-strokes, but it is permissible to play a short octave, for instance, the last octave of D in the third measure (which is a sixteenth) with an up-stroke, although by doing so, the higher note is played first.

As the pick should pass very rapidly over the strings the effect would be the same as one note only. This lesson is particularly an exercise for the left hand. The passages in sixteenth notes are far from easy.

The ninth, tenth and eleventh staves are worth your particular attention because they should not produce the same effect as the ordinary tremolo, although notes are played repeatedly.

You must use the pick in such a manner to produce a staccato effect. The staccato will be produced by giving the first note a little accent. That passage should be played very lightly.

DO YOU KNOW HOW MUSIC IS COMPOSED?

You cannot get very much enjoyment out of doing any small portion of a big, important task unless you understand the thing as a whole and appreciate the effect of your own particular personal effort.

If you worked in a watch factory and just punched out one certain little wheel day after day, it would grow very monotonous unless you had a broader view of the work and realized that a number of these little wheels, each fitted into their own place made a valuable watch. And without YOUR particular wheel, the whole device would be worthless.

That is the fundamental difficulty with many musicians. All they know how to do is play the notes that are set before them. Of course, that is important. But ah, how much more interesting and personal a thing music becomes when we know the "how" and "why" of it.

That is why I heartily recommend that you take up the study of Harmony and Composition. It will teach you how music is composed—the principles and fundamentals behind each and every composition. Besides this, it will put new powers within your reach. It will enable you to become a band or orchestra leader instead of a mere player. It will teach you how to arrange music—how to write all of the orchestral parts from the mere air. And best of all, it will enable you to put your own beautiful musical ideas into the accepted universal language of Music. Write for particulars today, if you do not already have them.

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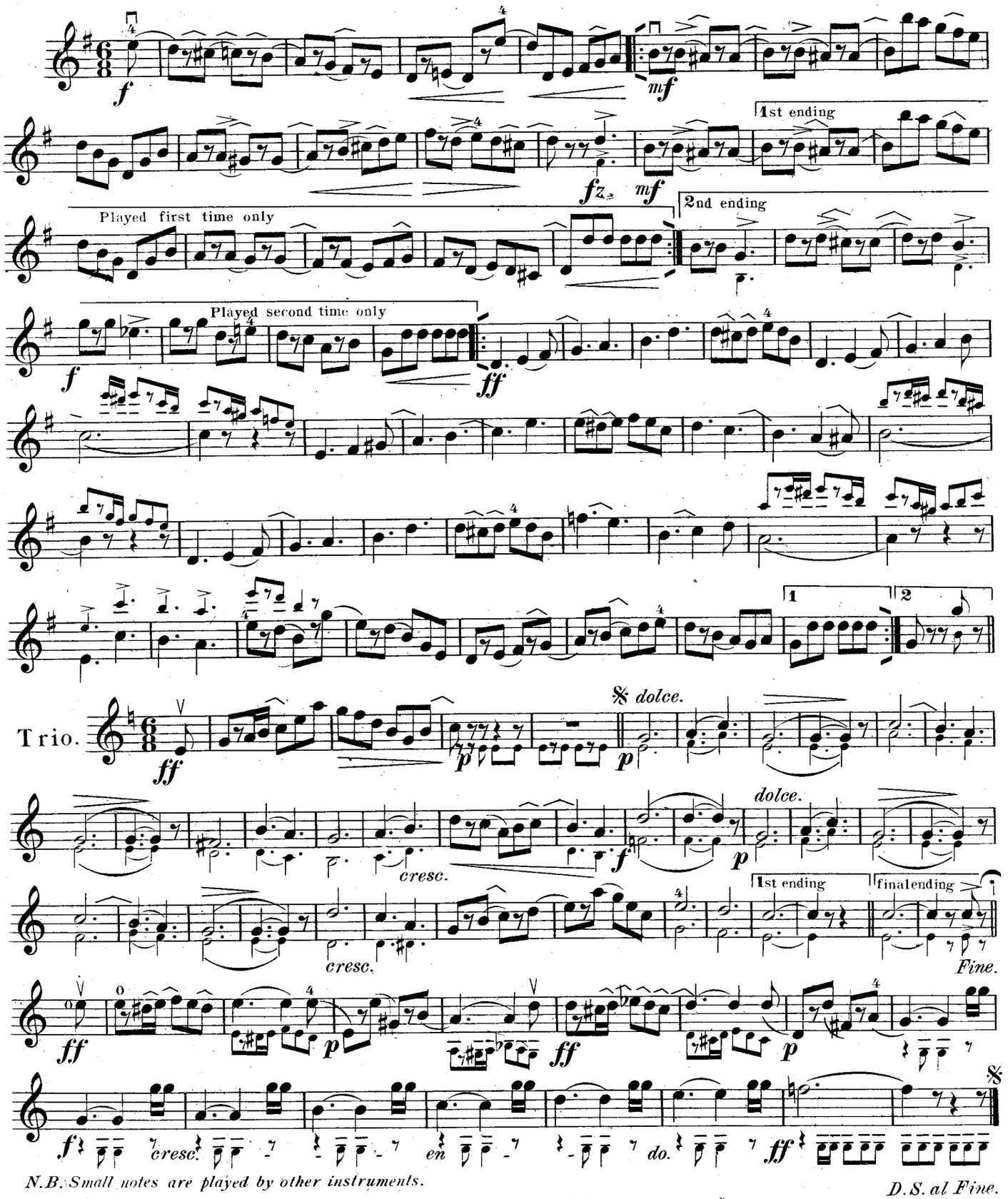
The Aristocrat.

Two Step.

C. W. WILCOX, Op. 31.



N.B. Small notes are played by other instruments.

D.S. al Fine.

Copyright 1902 by C.W. Wilcox.

This piece is published for 1, 2, 3 and 4 Violins or Mandolins with accompaniment for Piano and Guitar also for Piano Solo.

Published by U. S. School of Music N.Y. City.

MANDOLIN—*Lesson* 70

GRAINS OF DUST

Do not despise the little things of life for from these insignificant particles of a day's adventures is built astounding success.

What is a grain of dust? A mere troublesome nothing to be flecked aside or blown away. Yet even a grain of dust when added to enough other grains assumes valuable proportions.

From the mere sweepings of the streets of New York, sixty-five acres of ground valued at millions of dollars have been filled in. In other words, the dust collected by the great street sweeping machines which suck it from the city's thoroughfares has been dumped into marshes until sixty-five acres of new, usable ground have actually been made.

True, sixty-five acres more or less would have meant nothing when Manhattan was first settled. And this points to another fundamental truth. The thing that seems worthless today may prove a fortune in the days to come.

From a virgin, rocky wilderness, Manhattan Island and its environs has grown into a thing of wonders. Thrifty Peter Minuit, the first Dutch Governor, bought the whole island from the Indians for $24 and a bottle of whisky! Even a century later, lots in the lower section of the city sold for only a dollar a front foot. But today, a purchaser of this same ground is lucky to get twenty-five square feet for $75,000.

Were the Indians cheated?

I do not think so. The island of Manhattan, as a piece of ground, was practically worthless. It was what was done with this little piece of property that made it the most valuable site in the world.

You see, it all depends on how you handle little things—on how you develop their possibilities—that counts. You may have taken up the study of Music as a little pastime, but if you will diligently use your natural talents and profit in every possible way from the instruction that is given you, Music may one day mean your living or your fortune. Who can tell!

THE ARISTOCRAT TWO STEP

The chief peculiarity of this piece is the accent; the sixth beat is slurred or tied to the first and the third slurred to the fourth count. It is in 6/8 time which at first you will play slowly and count:—1-2-3-4-5-6, but when you have learned it well and can play it in good march time you will simply count two to the measure like 2/4 time, playing three eighths to each count. You will notice there is an accent mark in the middle of the measure beginning after first double bar (bar 5) also in bars 5-6 and so on.

The second strain is marked ff which means that it is to be played loudly. The small notes are not to be played, they simply show what is to be played by some other instrument or by the piano.

The trio changes keys—notice the natural in the signature. We are now in the key of C.

There are two rows of notes in this strain but you do not have to play both, unless you can play them both very smoothly and in perfect time, you had better just play the upper notes.

The next strain is loud and noisy and not very long. Then we come back to the strain with the double notes in it. Do not confuse the little angles over the notes in the first measure, and throughout the piece, with the slurs. There are three angles in first measure, which merely call your attention to the semi-tones (half-steps) between notes.

In this variation pay particular attention to the slurs, which still have the same peculiarities mentioned in the beginning.

The following arrangements may be had for this piece.

Piano Accp't. —— 20c.

Guitar Accp't. —— 20c.

2nd Violin or Mandolin parts —— 20c.

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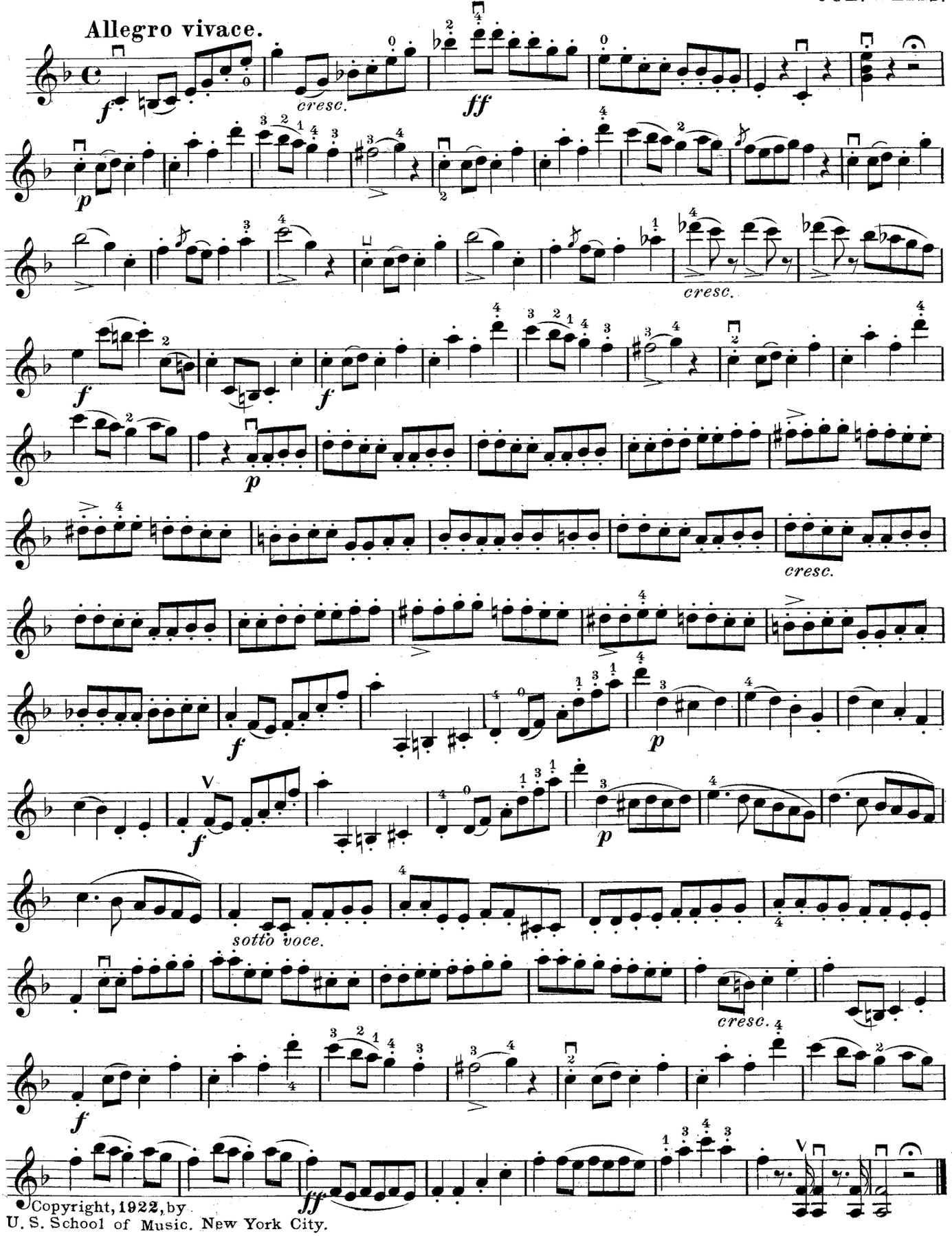
Little Fantasie from the "Siege of Corinth."

Aus der Belagerung von Corinth.

v. Rossini.

JUL. WEISS.



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MANDOLIN—*Lesson* 71

MUSIC AND MYTHOLOGY

No matter where you turn, you find the record of the influence of Music. You find it in the Bible. You find it in History. You find it in Romance and Fiction. Indeed, you even find it in Mythology.

Do you recall the interesting story of Orpheus?

Orpheus was supposed to have been the son of Jupiter and Calliope. If ever there was a master musician, it was Orpheus. Absolutely nothing could withstand the charm of his Music. Not only did he move, deeply, his fellow beings who heard him, but even the wild beasts which came within the sound of his immortal strains, harmonious, were enthralled, entranced, and softened. They gathered round him—so the story goes—forgetting their natural fierceness and enchanted by his lay.

The rocks and trees, too, were moved by the charm of his music—moved, indeed, until they literally pulled up root and followed him—provided we are to believe the myth. In fact, all things, animate and inanimate alike obeyed the sound of Orpheus's melody.

This once stood him in excellent stead.

There seems to have been a little difficulty between Orpheus, god of Music and his half brother Bacchus, god of Wine. It began with some inconsequential misunderstanding, but things went from bad to worse and the hard feelings grew until finally, Bacchus in a terrible rage threw his javelin at Orpheus.

Powerful and true the spear flew. It seemed that the musician was doomed to inevitable and instant death. But, behold, no sooner had the javelin come within the sound of Orpheus's lyre than it fell, harmless and grovelling, at the player's very feet!

There are many more myths wherein Music has its part.

The great god Pan was a marvelous musician according to ancient lore, also. To him, you recall, is ascribed the invention of the Flute. This is particularly interesting since the Flute has been called the Instrument of Love—and Pan is reported to have been a very capable lover.

Of course, we don't for a moment believe these myths literally. And yet, they sprang up from somewhere; from the minds of primitive man. And they certainly represent man's impressions, experiences or ideas.

So we may safely give these myths this much credit. They indicate how much Music has meant to the heart and mind of man even in olden days. And if the little music they knew could bring so great a reward of happiness, how much more is in store for us with our broader experience and understanding of today!

LITTLE FANTASIE FROM THE SIEGE OF CORINTH

One of the reasons why the study of this pretty selection will be interesting is that it is written in the key of F, not so frequently used on the Mandolin as a key with sharps.

Remember that when a note is followed by an even number of shorter notes, the one after the first is also played with a down pick.

In order to make a distinction between the staccato notes and the two that are slurred, you should make a sixteenth tremolo for the slurred notes: strike them twice.

This piece is also a position study as it changes from the first to the third. It will not be necessary to repeat that the "o" above a note reminds you that it should be played on an open string.

The fifth, sixth and seventh staves will form a very good exercise to accentuate the first of the two notes of the same pitch.

Produce the piano, the soft playing, by striking the strings either over the sound hole or over the key-board.

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SPANISH DANCE.

1.

rit. *a tempo* *Fine.* *D. C. al Fine.*

MANDOLINO.

2.

Trio. *Fine.* *D. C. al Fine.*

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MANDOLIN—*Lesson 72*

SPANISH DANCE

This is a Spanish waltz which is rather quicker than the ordinary waltz. You will have to begin very slowly and count 1-&-2-&-3-&, for the measures which have eighth-notes in them, one word for every possible eighth-note, or two words for a quarter, until you become familiar with time and can play it at a goodly speed. Then you may omit the word "and" counting simply 1-2-3.

The word rit. means ritard the movement for the last two measures of the introduction.

The word "a tempo" means resume the regular speed. Be sure to use the little finger when you see the figure 4 printed over or under a note.

At the end of the strain you find a double bar with dots on both sides of it which indicate that the first strain should be repeated and warns you that the second strain should also be repeated.

The word "fine" signifies finish or end.

The second strain is in the key of D and two sharps indicate that all F's and C's must be sharp. The brackets at the end of the second strain with Figs. 1 and 2 under them are first and second endings which have been explained before.

Pay particular attention to the accidentals in the last strain. In the fourth measure of the last strain notice that A♯ is played with the first finger on A string at first fret, followed immediately by B which is also played with the first finger on A string, at second fret.

"D. C. al fine" means to go back to the beginning and play to the word "fine" which is the end.

MANDOLINO

This is the name of a pretty little polka in the keys of D and G. It begins in D and, of course, you must sharp F and C as explained in the "Spanish Dance."

You must also begin this very slowly and at first count 1-&-2-&-3-&-4-&, a word for every possible sixteenth note until you have become familiar with the melody and have gained some speed, when you may drop the word "and", counting 1-2-3-4, playing one eighth note or two sixteenths or two eighths to each count and finally when you have attained a higher speed count 1-2, playing four sixteenths or two eighths to each count. The eighth-notes in the 1st and 2nd measures have dots over them and are played as though they were sixteenth notes followed by sixteenth rests.

In the fourth measure of the second strain the fourth finger must stretch for C♯.

Trio is in the key of G. Play C natural in this strain. We here get two measures beginning with an eighth note followed by a quarter which is followed by an eighth. This puts the accent on the quarter note, second beat instead of the first beat. This is called syncopated time. Play the accented note with short tremolo.

The fifth measure of the last strain introduces C♯ played with the third finger as if it were Db. This is done because the second finger cannot change smoothly from C♯ to G.

In the seventh measure A♯ is made with the first finger and F♯ is made with the third finger like Gb to avoid another awkward movement; we call this cross fingering. In the seventh measure it is called a backward extension into the half position.

Every composition should be studied carefully mentally before taking up your instrument to play it. In time, you will be able to follow the melody this way. You will notice the intervals. You will see whether the theme repeats itself in the same or in related keys. You will study the time pattern and see where it is repeated.

After you form the habit of this silent study, you will soon be able to grasp the purpose of the composition and the thought of the composer to such an extent that you will be able to play the selection much more readily than otherwise would be possible.

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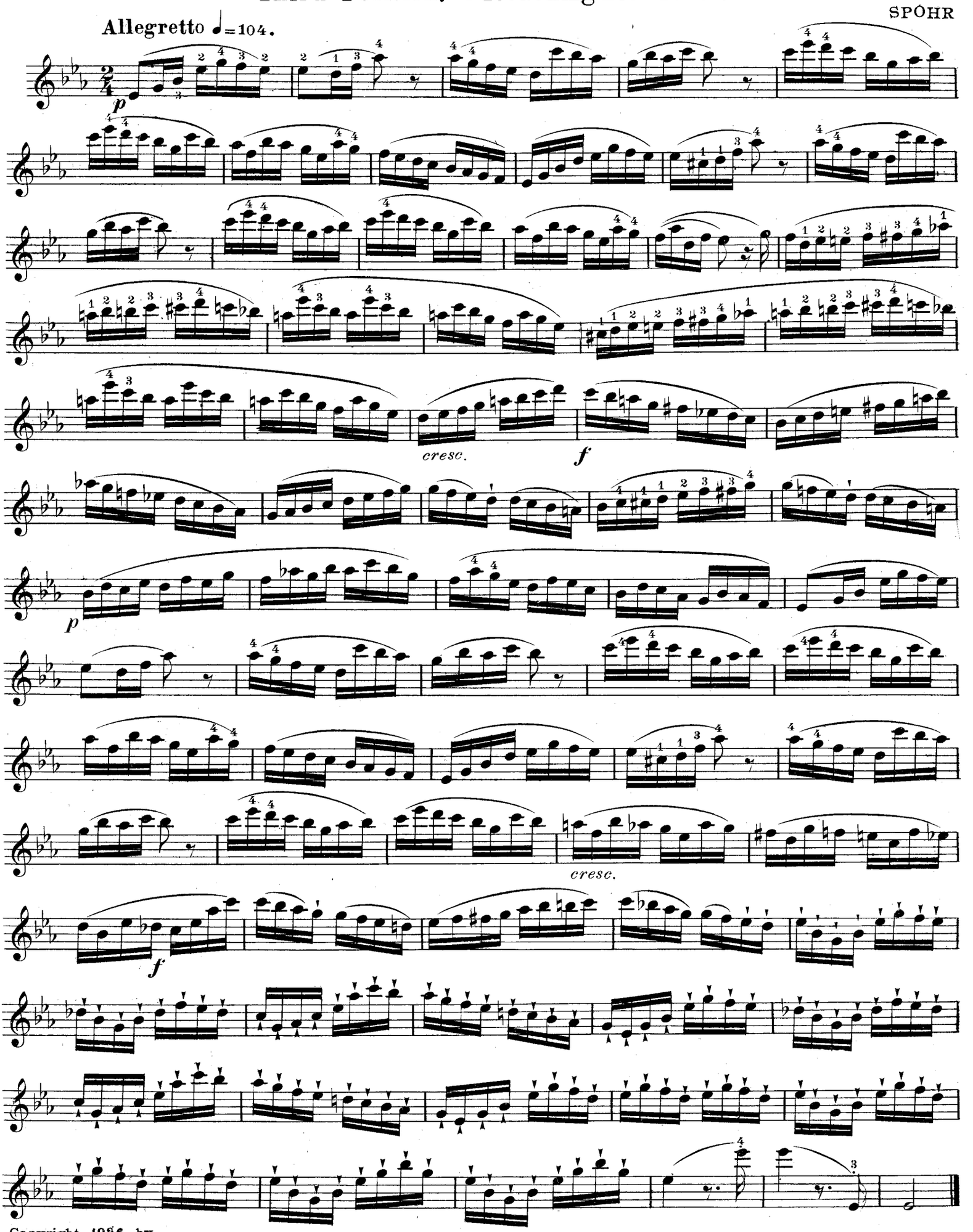
Third Position. — Reaching For Tones.

SPOHR



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MANDOLIN—*Lesson* 73

THIRD POSITION

Reaching for Tones

When you play in a position, for instance, in the third position, a note frequently appears which is higher than the fingers are actually supposed to reach while the hand is at this position.

When this happens, it is not necessary to leave the position. You simply reach a little further with the little finger. You also frequently bend the first finger in order to play a note which is a half tone lower than the note which is conveniently reached in the position.

This lesson gives you an opportunity to practise this.

In the third measure what we have stated is illustrated by the note A-flat written on the first leger-line above the staff which you play by "reaching" with the little finger for the eleventh fret.

The following note, G, belongs strictly to the third position.

Now these two notes are an example for execution of what we stated above.

A short time devoted occasionally to work of this sort will enable you to play anything written. Spend at least one quarter of an hour on the first four or eight measures.

The same mechanical work is to be done in the fifth measure; on the first string instead of the second.

In the tenth measure you have the opportunity of practising what we have mentioned concerning the first finger. In the third position, the first finger naturally commands the note D. You have to play C-sharp which could be played on the third string with little finger by reaching, but which is played easier by curving the first finger and playing the C-sharp on the second string, fourth fret.

Devote a few minutes to the notes C-sharp and D.

You need not use this lesson for a whole week as your only study. Take eight or only four measures daily and play other pieces from previous lessons.

When you have thoroughly trained the left hand you may play this exercise with tremolo, two strokes to every sixteenth note.

Allegretto indicates a lively, "cheerful" tempo and the quarter note with the number 104 tells you that the composer intended to have the study played at the rate of 104 quarter notes a minute.

If you have a Metronome (a device with a clock work, the pendulum of which ticks and tells you just what time value to give to a quarter note), the slide placed at number 104 will give the time for a quarter note. Metronomes cost from $3.50 to $6.00.

GAINING A LITTLE MORE FOR YOUR MONEY

If you are to gain the most possible from your lessons, you must devote some time each day to review, because the more you learn, the more you will find in the lessons that have gone before.

Naturally, you want to be a star pupil. That is one reason why I ask you to get every last drop of juice out of these lessons. But the most important reason for requiring this is because I know from past experience that this way will yield you the richest returns. In no other way, indeed, can you get the full, real worth of your time and money.

But, fortunately, you do not have to go to the end of the course before you start reaping your reward. Each lesson, mastered, makes you that much richer.

One of the poets has said,

"What matter if we seek with pain
The Garden of the Gods, in vain,
If, lured thereby, we chance to meet
Some wayside flower, Eden Sweet!"

And so it is. Yours may not be a straight musical career, though we will consider that possibility in its proper place, also. But even though you are not a musical genius, the beauties of the flowers of peace and contentment and joy that you are bound to find by the wayside of musical training will more than repay every effort.

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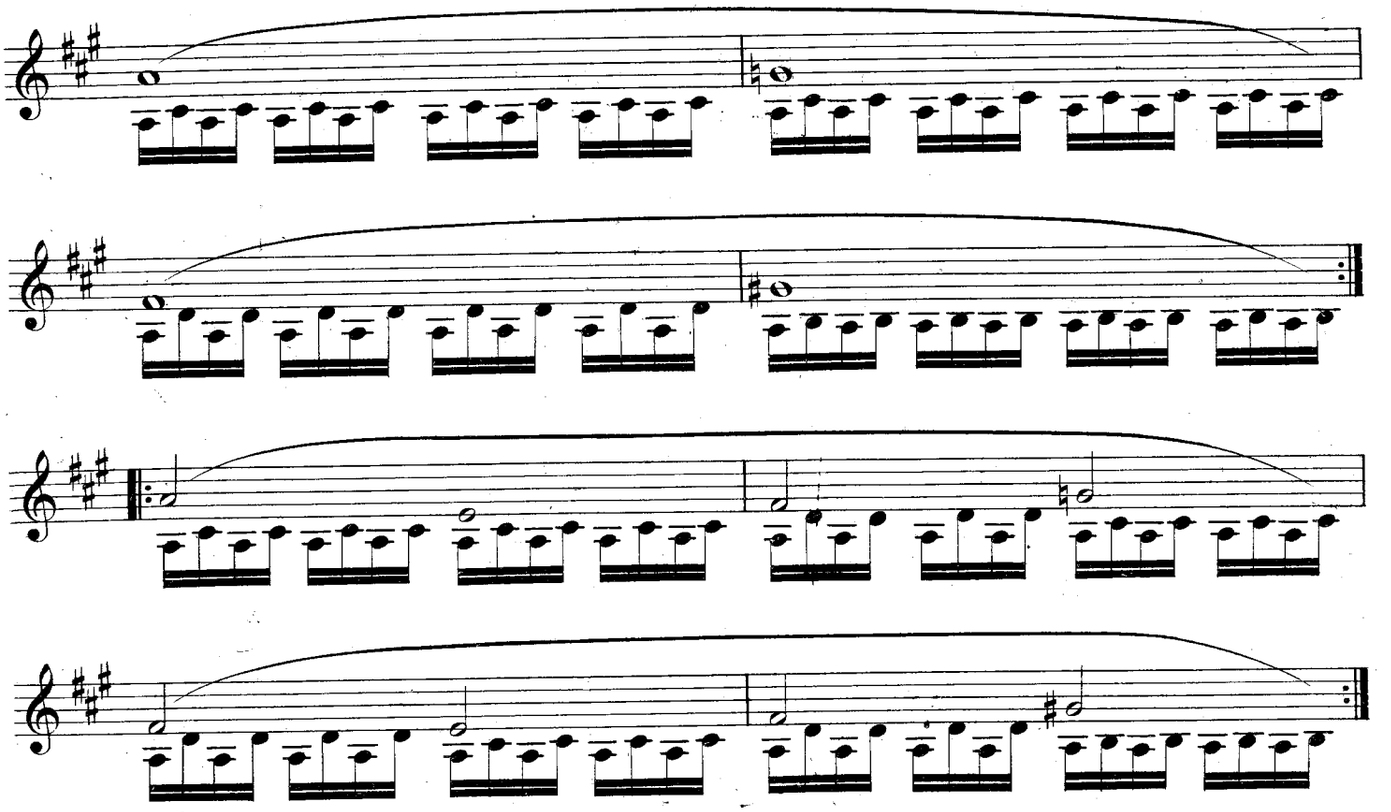
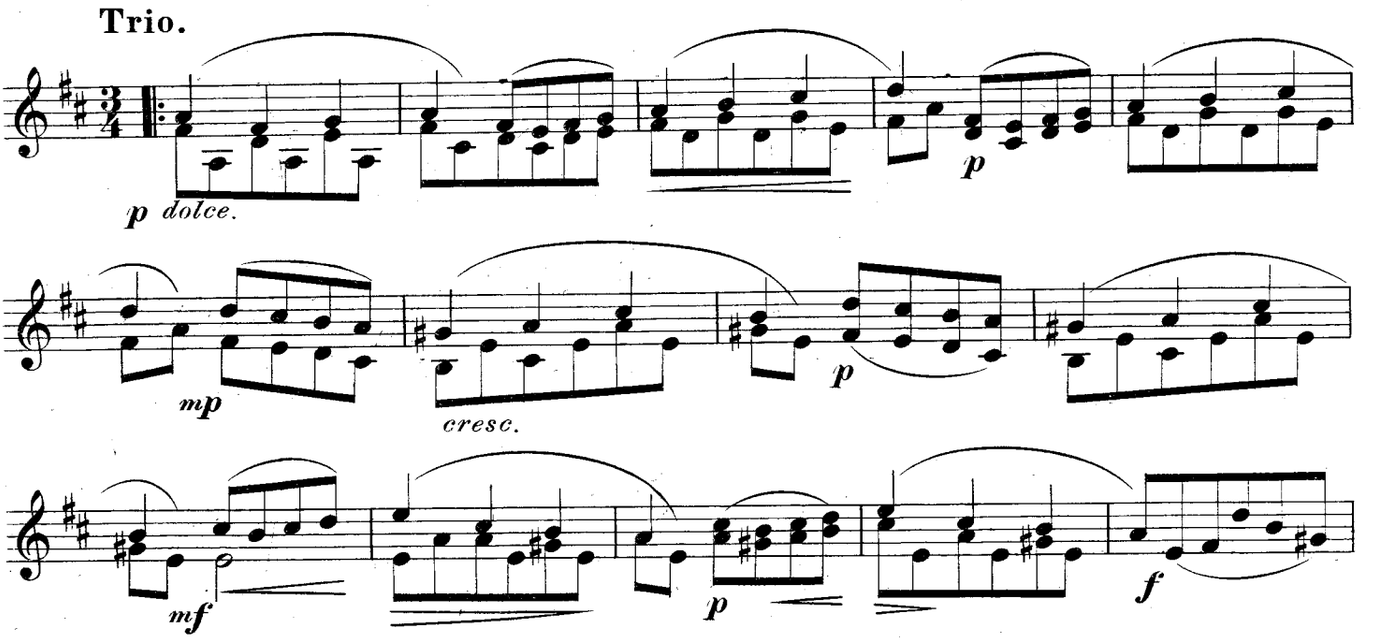
Duo Style A.



From Mozart's 9th Sonata.



MANDOLIN—*Lesson* 74

NOTHING IS TOO GOOD TO BE TRUE

We often hear people exclaim, "That's too good to be true!" It is an old saying, but for once, it is a saying that is unworthy of too much consideration. As a matter of fact, it is the good things that ARE true.

This world is just as good to us as we will let it be. If you are always looking for the good and true with the full understanding that there is good in all things, you will find the good and true. You will recognize them. You will grasp them. And to you, of such is the world made.

If, on the other hand, your outlook on life is through the haze of fear and jealousy and hatred, that is all you can see. Just as colored glasses make all things look tinted, so the haze of fear makes all things look fearful. Your fears become materialized in the things around you, and you cannot get much enjoyment or profit out of life.

"But," you say, "there are so many things that arouse fear."

Very well. This is a debatable statement, but for the moment, let us grant that there are many things that awaken fear within us. If this is so, consider fear as a warning—not as a paralyzing agent.

Fear means that you must be on your guard. With the first apprehension, study the situation. What has aroused your fear? Analyze it. The chances are it will not stand the light of reason, but will, rather, dissolve into its native nothingness. But if it persists, fortify yourself. You have had your warning, so you are ready to combat whatever threatens.

Physiologically, fear throws into the system certain very powerful secretions that give the body strength either to fight or to run. Decide which is better under the circumstances, and do it!

As you study fear, in this way—holding it up to the broad daylight of truth, you can't help but be amused at most of our fears. And as you grow more and more able to laugh at fears, you will acquire a saner, happier view of life in general.

Overcome the pernicious habit of fear, and you will awaken to the beautiful fact that, indeed, there is nothing too good to be true. You will attract the good things of life. You will know how to seize and enjoy them.

When the mind is freed from destructive processes—fear, hatred, jealousy, regret—it starts to work CONstructively. And a constructive mind is a force that neither man nor circumstance can stem.

DUO PLAYING

To "Tremolo" a melody note and play an accompaniment on another string demands much practise, but the fine effect of such work makes it well worth your while.

Although the lower notes in the exercise are written as sixteenths this selection should be played so slowly at first that they almost sound like half notes. The upper note should be played with a tremolo of, at first, two strokes to every note in the bass and afterwards four strokes.

NINTH SONATA

The Trio from the Sonata by Mozart is also written in the Duo Style with an accompaniment and will prove a valuable exercise. The upper notes are marked with a slur and should all be played with the regular tremolo, while the lower notes should be picked with single strokes.

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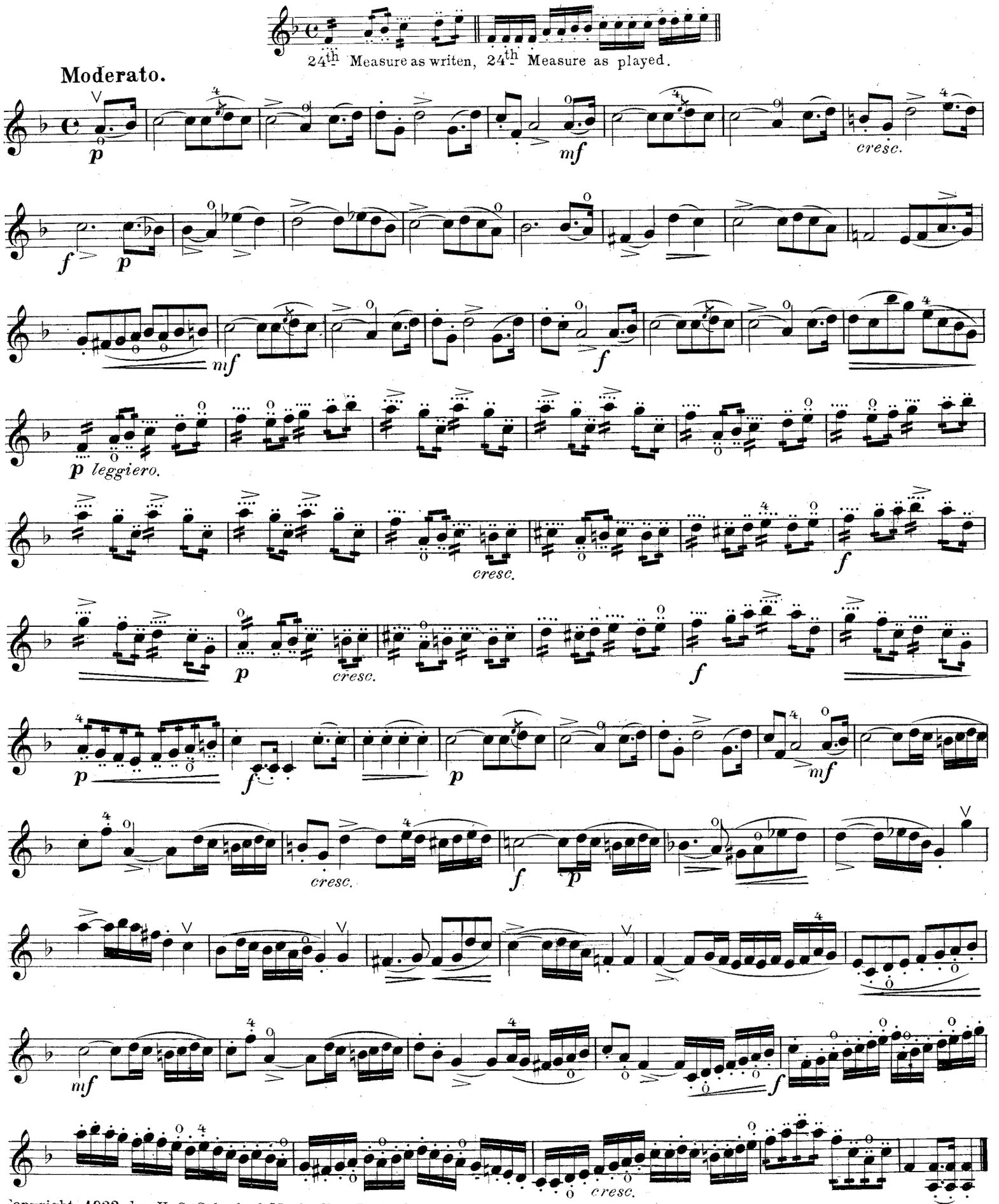
Little Fantasie from "The Favorite."

DONIZETTI



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MANDOLIN—*Lesson* 75

IMPORTANT

Each lesson should be studied for at least 30 minutes a day for six days before studying the following lesson. Be sure that each lesson is given the necessary thought and study.

LITTLE FANTASIA FROM "THE FAVORITE"

Here is another pretty solo with variations (staccato). The first measure of the two that are printed in small example at the top shows the abbreviated forms of writing this style of music, which begins at the twenty-fourth measure, and the second measure illustrates the way it is played.

This theme is taken from Donizetti's Opera "The Favorite" and is in common or 4/4 time, moderato which is slow march time.

Count four to each measure. Pay particular attention to the slurs and to the accents and expression marks. Do not try to play the grace notes until after you have the piece well learned without them, as they are merely ornamental and what little time they get is borrowed from the note which comes after them.

P means softly, mf means moderately loud, cresc gradually swell to louder, f means loud, ff very loud. The wedge-like sign under the first measure of the third staff means the same as the word "Cresc" (swell) and when it is turned in the opposite direction as shown at the last measure of the third staff, it means begin loud and gradually diminish the sound.

The little short arrow-like signs over the notes as shown in bar one of the fifth staff, signify that the first note in that group shall be accented more than the others. Leggiero means light, swift and delicate.

The third measure of the seventh staff has staccato notes with a slur over them. This is called slurred staccato, semi-staccato, or half staccato. Semi-staccato demands a slight rest between each of the notes. The slurred staccato quarter notes are given a brief tremolo.

The semi-staccato notes in the last measure of the ninth staff may be played as though they were sixteenth-notes each followed by a sixteenth-rest.

MUSICAL THEMES

Sometimes, whole operas are built up around a single theme. Often, this theme is symbolic of some great motif in the opera as, for example, the familiar strain in the Pilgrims' Chorus from Tannhauser. This melody symbolizes the conquest of good over evil.

A somewhat similar condition exists in the popular von Flotow opera, "Martha." Various appealing strains are found recurring from the smashing Overture right up to the final curtain.

In exactly the same way, most musical compositions even of comparatively short length are developed around some one main theme. This is varied and elaborated as the piece advances. Sometimes the key changes. Perhaps one more or one less sharp or flat is used for a portion of the piece. This throws it temporarily into a closely related key. Again, the change may be to a relative minor key. But, whatever the changes, it still revolves around the one principal theme and usually returns, by the end of the composition, to the original key.

There are great opportunities for the average musician to take some familiar theme, hymn, or other melody and try to build up a more elaborate composition around it.

Organists are particularly prone to improvise around a hymn tune. Very often they will take the tune used for the last hymn of the service and build out of it a most magnificent postlude. Anything of this sort that arouses a musician's imagination is of incalculable worth. If, in addition, he studies our simple, rapid course in Harmony and Composition, it may lead to his becoming a famous composer or well paid arranger.

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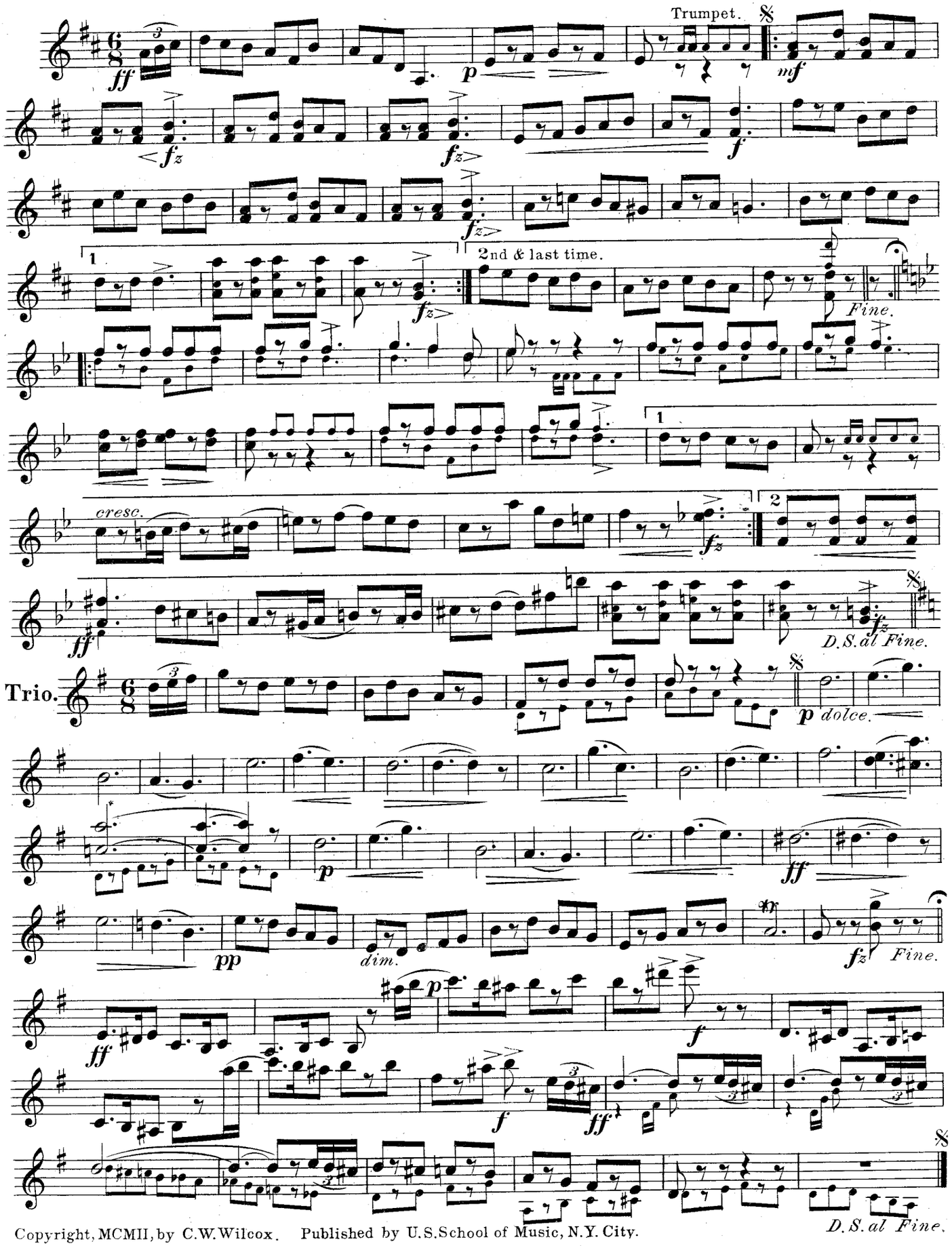
LE BEAU MONDE.

TWO STEP.

C. W. WILCOX, Op. 30.



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MANDOLIN—*Lesson 76*

LE BEAU MONDE TWO STEP

This is a good lively march in 6/8 time and may be played with good effect with piano or guitar accompaniment. It begins in the key of D with an introduction of four measures. The first strain which follows is to be repeated. The last quarter note in the second measure is marked fz, also with an accent mark over the note, which means that this note is to be strongly accented; these accented notes also appear at various other places throughout the piece.

The bracket over the notes of the three last measures of first strain marked 1 is "first ending." These three measures are to be played the first time, then the strain is to be repeated from the double bar, but when we come to the bracket, we skip those three measures, and play the three measures under bracket marked second and last time, which is called second ending. Here the key changes to B♭ (two flats). Note carefully that the following notes must be played flat B♭-E♭ and we would advise you to review your scales and practice the scale of B♭ before playing this. The B♭ strain is to be repeated.

Look out for the long first and second endings, each containing six measures. In the second ending the accidentals must be carefully observed, as they are important and enable us to go back to the key of D again at the end of the second ending. D. S. al fine and the sign which resembles the (\$) means that we must now go back to another sign (\$) which we find over the double bar after the introduction and play that strain of sixteen measures, once only taking the second ending and the word "fine" and the curved line with dot under it meaning that this is the finish of this part. Then we jump down to Trio which is in the key of G. There is an introduction of four measures; the small notes are not played by your instrument, they merely show what the piano would play.

The following strain is to be played very sweetly. Dolce means softly and sweetly.

As there are no repeats in this part you play straight down to the bottom of the page and you again find "D. S. al fine" and the (\$) which sends you back to the (\$) of the trio part and play that strain once through ending at word "fine".

CORRECT PHRASING

One of the best means for putting expression in your playing is by correct phrasing. By phrasing we mean, in music, very much the same thing as in ordinary speech. You wouldn't think of reading a whole page of print without stopping at the commas, periods, etc. for breath. No more should you play a whole piece of music right along one note after the other. That very strict adherence to correct time was what made the player piano seem so mechanical until the rolls were so cut as to make little pauses that brought out the musical phrases properly.

As you learn more about music, you will be better able to judge just from looking at the music where to phrase; but at the beginning, one of the easiest ways to tell is to sing the piece. Where would be the natural places to breath? Those are the natural places to pause a little in your playing, also.

Melodies are built up on patterns, as has already been stated. The smallest pattern we call the motif. You must all know the tune of "Three Blind Mice." You will recollect that it starts out with the three notes Mi, Re, Do of the scale. Those three notes are the motif. Next comes the same succession of sounds only higher in the scale—Sol, Fa, Mi. In the usual forms, a motif consists of two measures. A section is two motifs or four measures. A phrase is two sections or eight measures. These are not to be taken as absolute divisions, but they will doubtless help you in phrasing your pieces correctly. The end of a phrase is to be treated like a comma or period in talking. See where the musical sense comes to a breathing place and there make a slight break in your playing.

The following arrangements may be had for Le Beau Monde Two Step:

Piano Accp't	*20c*	*Solo 2nd Violin Parts*	*10c*
Guitar Accp't	*15c*	*Easy 2nd and 3rd Violin Parts*	*10c*
Cornet Part	*10c*	*1st, 2nd and 3rd Violin with Piano Accp't*	*35c*
Extra 1st Violin Parts	*10c*	*Piano Solo*	*25c*

Also 1st, 2nd and 3rd Mandolin Prices Same as for Violins

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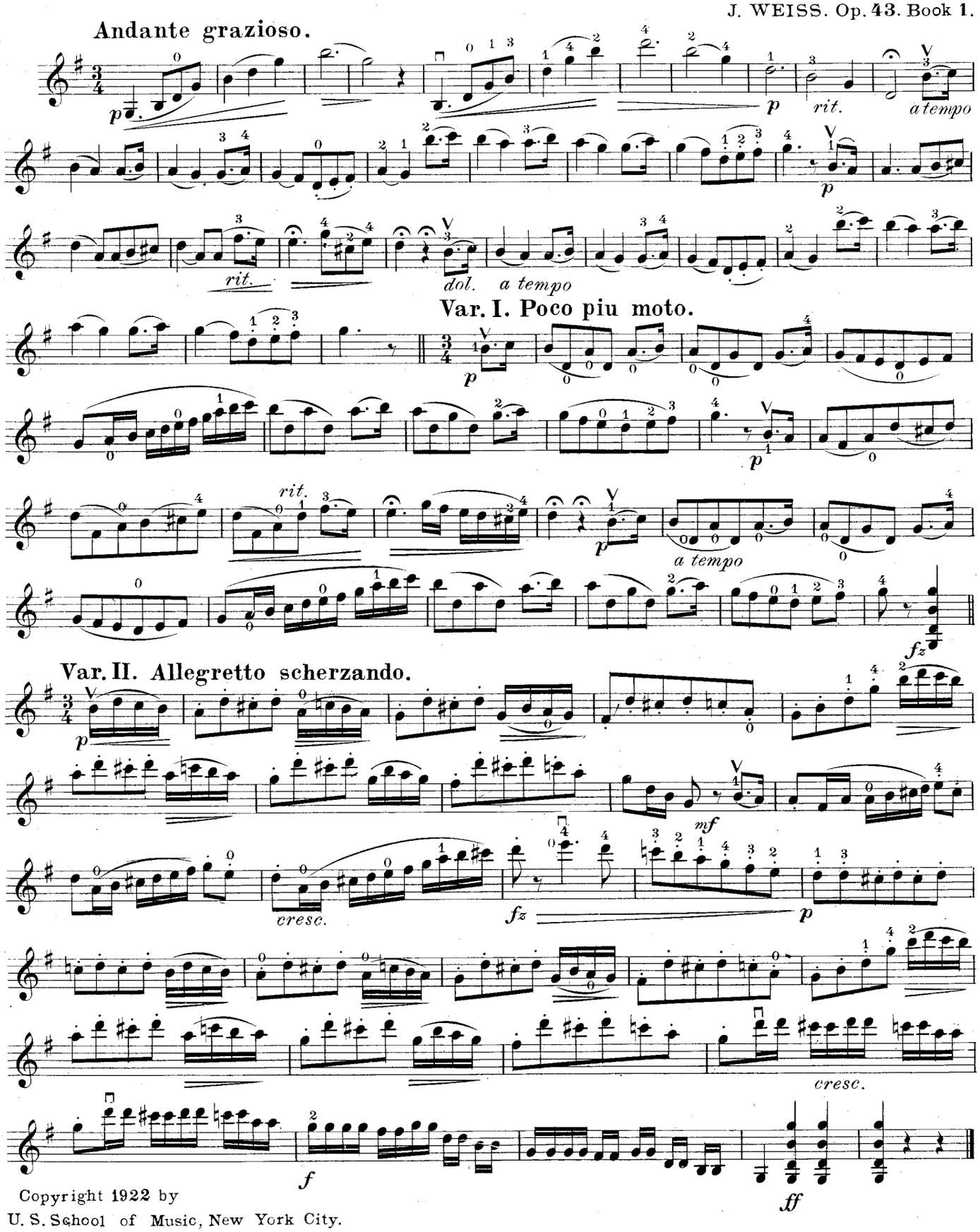
TO ALEXIS.

J. WEISS. Op. 43. Book 1.



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MANDOLIN—*Lesson 77*

COMMON SENSE

Success is founded on common sense—good, solid, plain, old-fashioned horse sense, built on knowledge and finished with experience.

Common sense is the height of simplicity, yet it is not so common, after all. To those blessed with common sense, it points out in a flash perfectly obvious things that those who lack it entirely overlook. Yet, common sense may be acquired by all to their great advantage. For this faculty is more potent in gaining success than brilliancy, cleverness, or even genius.

Common sense recognizes the fact that any attainment is based on certain definite principles and policies. It discovers these principles and determines upon a course of action. To this course, it holds, then—consistently, courageously, aggressively. Common sense has stability, it builds not only for today, but for tomorrow and all the years to come. It is not hampered by ultra-conservatism, but in adapting itself to changing circumstances it never loses sight of the goal.

Common sense is sane and inspiring. It awakens confidence. It meets opposition vigorously, but without fear. It is proud but not vain.

Anyone who will, may have common sense. No particular sect or person has a monopoly on it. Although you may never have developed it as an active factor in gaining the things you want, it lies dormant within you in great potentiality.

Common sense will help you in every walk of life. It will enable you to do the right thing at the right time easily and with a feeling of certain security.

How to develop it?

By its constant use, exactly as you would develop a muscle by exercise. Common sense is based on judgment. When a problem confronts you, consider the various possibilities for action. Weigh the strong and weak points of every course that seems open to you. Then decide. In making this decision, you have exercised your common sense, and next time you have a decision to make, you will be aided by this new-growing faculty as well as by judgment. In this way, correct judgments come easier from day to day.

You can apply common sense to Music. You have an exercise or a selection to learn. Use your common sense about the mode of attack. Think back on the principles that have already been given you, and you will soon see what is the best way to accomplish the task at hand. When you must decide what sort of a piece to play for any audience, use common sense. When you are assigned a certain task for which you can see no apparent reason, use common sense. There must be a GOOD reason, otherwise the work would not have been given. Yes, common sense will smooth your whole pathway through life, if you will but use it, daily.

TO ALEXIS

This is a pretty selection with change of position.

For all slurred notes, a tremolo should be used, eighth notes included. A thirty-second tremolo should be used in first practise and sixty-fourths, when the tremolo has been thoroughly practiced.

The fourth measure must be started with a down stroke. Dotted eighth notes with slurs get only one stroke of the pick and should all be played with down strokes. A little ritard will also be effective for all such groups of notes.

In the first variation, the accompaniment note should not be tremoloed. This refers to D. For rapid passages such as occur in the second variation, frequently the left hand only should be used. For instance, the first four sixteenth notes are played with tremolo, the B only is played with the pick and the D and C are merely struck with the fingers of the left hand and the last note B is produced by pulling the strings with the finger that played C.

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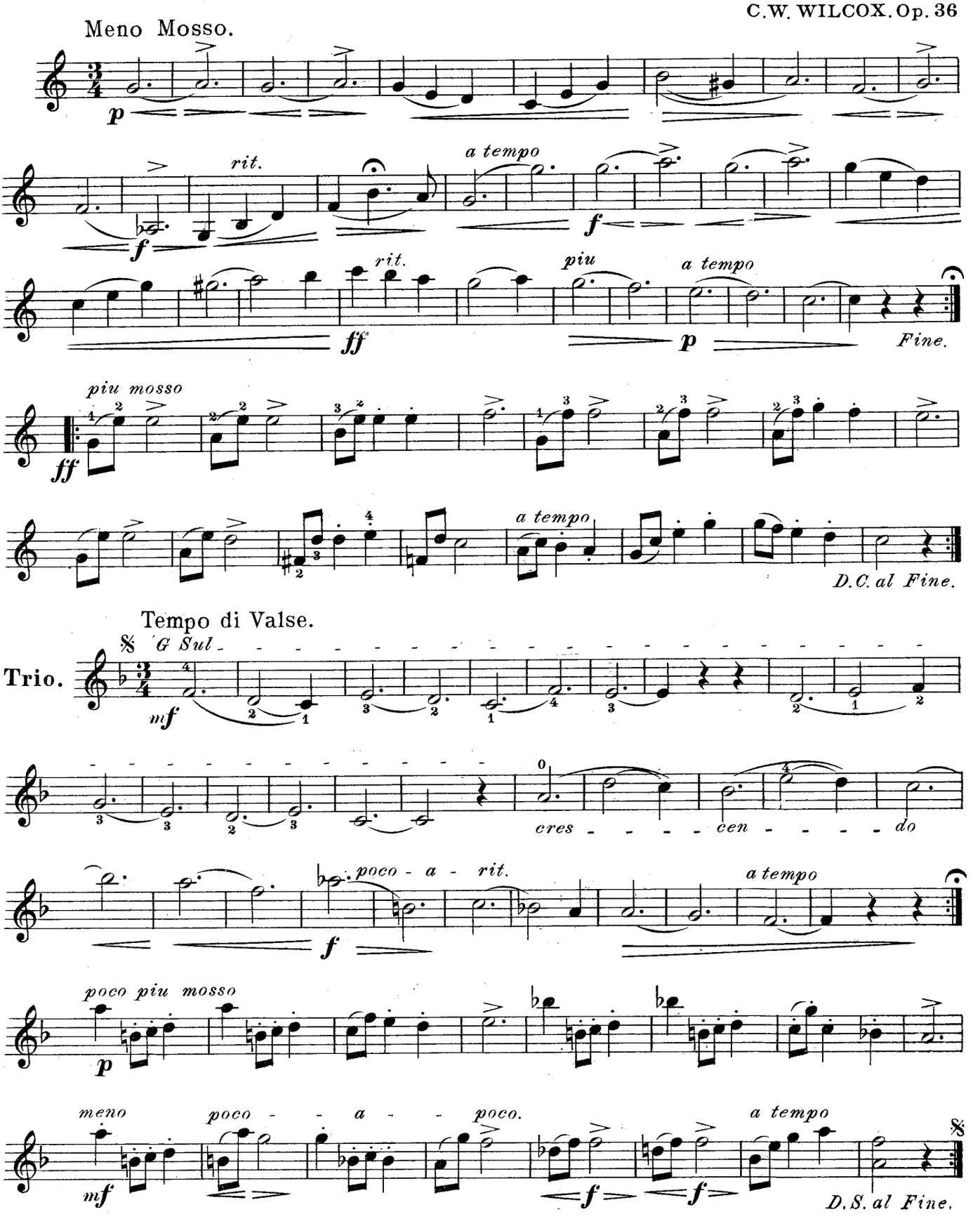
For A Dream's Sake Waltz.

C.W. WILCOX. Op. 36



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U. S. SCHOOL OF MUSIC

MANDOLIN—*Lesson* 78

DISCIPLINE

To the thoughtless, discipline is sometimes a distasteful thing. Yet, if we look this question squarely in the face, we are compelled to admit that there is much benefit to be gained from the right sort of discipline.

Discipline embraces many things. It is a combination of many virtues and practices. Above all, it signifies self-control. It embodies self-sacrifice or at least the forswearing of sundry forms of self-indulgence. It means the mastery of duty over laziness. It implies rigid training, continuous effort, and faithfulness to purpose.

Discipline suggests the subordination of self and selfishness to some well defined purpose. It raises in the mind the picture of a goal, and the earnest, conscientious, painstaking pressing on towards that goal even at the cost of temporary ease and comfort and inclination.

Discipline, in a sense, is the subjugation of self for the sake of some large, worthy aim.

Mankind early grasped the necessity for discipline and accordingly organized various systems of government. Civilization is based on law and order; and law and order are based on discipline.

And on this same foundation—discipline—is based the success of the individual just as surely as the success of the leading nations of the world.

If you would gain the most from your Music—use a little self-discipline.

FOR A DREAM'S SAKE WALTZ

Meno mosso—means, less motion or slower than regular waltz time; rit.—slower by degrees; a tempo—resume the original time; p—softly; pp—very softly; f—loud; ff—very loud; fine—finish or end; piu—more; piu mosso—more motion (faster); D. C.—to the beginning; al—to the; D. C. al fine back to the beginning and play to the word "fine"; D. S. Dal Segno—go back to the sign ($) which resembles the dollar mark and play the "hold" over the double bar (end of eighth stave). Tempo di valse—in the time of a waltz (regular waltz time); G sul—G string Solo (played on G string only); mf—moderately loud; crescendo—gradually louder; poco—a little by little; Trio—third movement (in this case).

A wedge-like sign pointing to the left is a crescendo mark: pointing to the right is a decrescendo which is just the opposite of crescendo. There are long ones and short ones as are shown under first stave used for shading. In the second measure the short wedge-like sign over the note is an accent mark which means, begin this note with stronger accent than usual, but let it die away.

In the fourth measure, the small curved line with dot under it which resembles a bird's eye is a hold or pause, which indicates that the note under it is held longer than its real time value, the counting is suspended temporarily, such a note usually being held about half again its usual time. The same sign is used over a double bar at the end of third and eighth staves, which means the finish or end of that part of the piece.

A curved line over two notes of the same name and sound (see two last measures, third stave) is a tie, and means that these two notes are bound into one long note of the combined time value of both notes, but a curved line under two or more notes of different names and sound, is a slur, and means that all such notes be blended together very smoothly. A double slur, (see first two measures in Trio) means that the second note is to receive a very slight accent.

A dot over or under a note is a staccato mark the note loses one half of its time value, which has been explained in previous lessons.

Piano accompaniment may be had for 25 cents.

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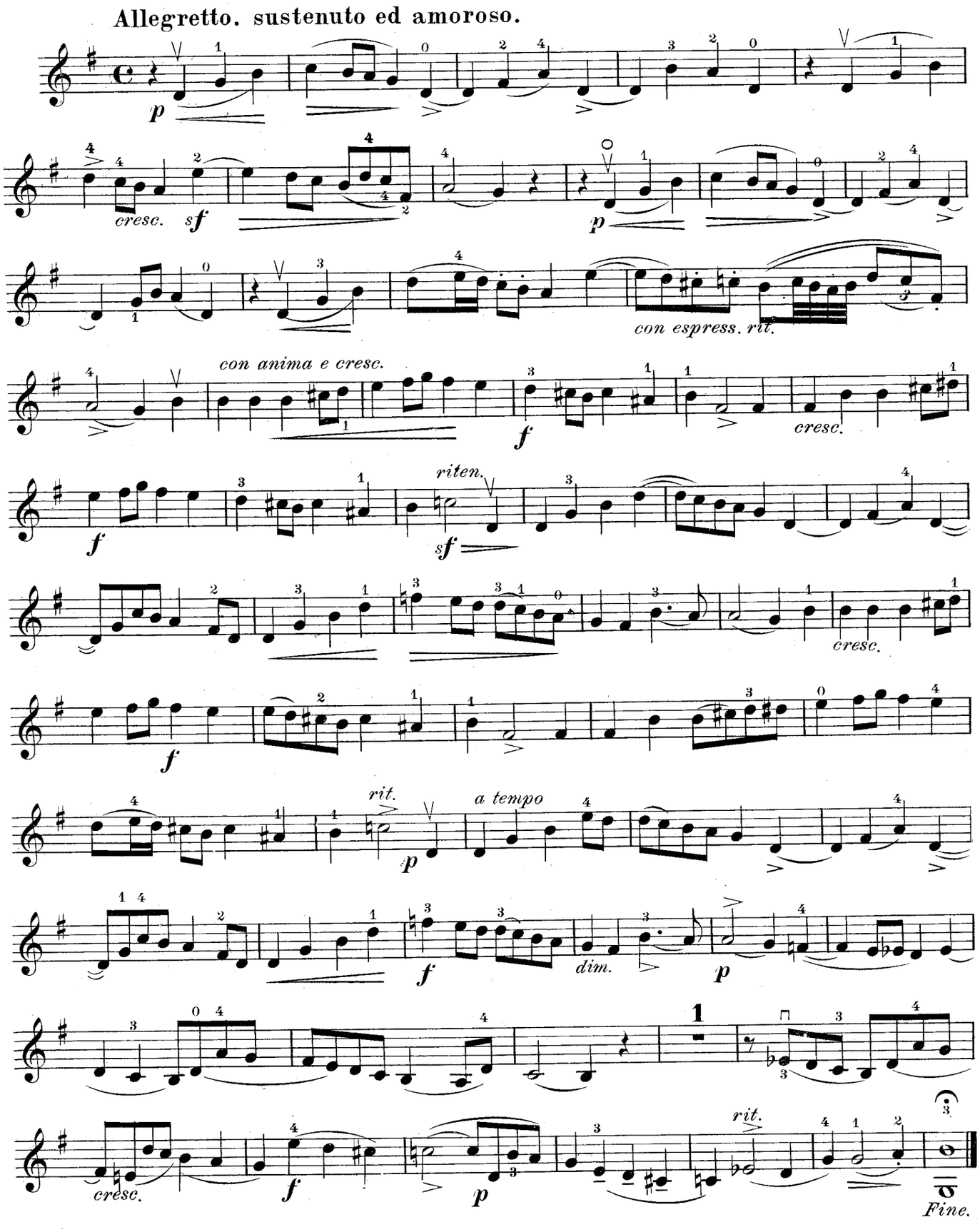
LIEBESLIED.

A. HENSELT.



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MANDOLIN—*Lesson 79*

LIEBESLIED

A better selection than this could not be sent to you for careful application of the tremolo and at the same time the change of positions.

Liebeslied means "love-song" and the melody should therefore be well sustained.

You must practice a thirty-second tremolo and if possible a sixty-fourth tremolo to produce a singing tone.

When changing from one position to another on the same string, you will frequently have to glide with the finger from the lower note to the higher one and this must be done very rapidly, pressing the string firmly against the fingerboard.

The music was printed originally for violin and you will therefore play notes which are marked "O" and "4" in the third position without heeding the "O".

This would be actually the fourth position but you should reach for the note with the little finger while remaining in the third.

In the first measure of the second staff reach for "D" with the little finger. Then you draw the finger back to "C," without leaving the strings.

In the second measure of the same staff the little finger must be drawn to the seventh fret before playing F♯ in the first position.

This must of course be done very rapidly and smoothly. It requires special practice.

To produce a good clear tone, the strings have to be pressed very firmly against the fingerboard continuously.

The expression you will produce by playing very near the bridge over the sound-hole and eventually over the finger-board.

Sustenuto ed amoroso signifies well sustained and lovingly.

Although the music is not marked with slurs, it should, as stated before, be played with an almost continuous tremolo.

HOW TO GAIN MUSICAL SUPREMACY

If you would gain Musical Supremacy, you must apply the three principles of success. Indeed, with these three principles, you may reasonably expect to gain whatever you will in any walk of life. But it is human nature to put off using even the greatest aids of life that are offered us, unless there is some special urge to take advantage of them. So I want to show you exactly HOW to apply the three principles to the study of Music. In like manner, you can apply them to any other phase of your life that you may desire.

First, you remember, comes the principle of the FIXED IDEAL. You must know exactly what you want.

You have decided clearly and definitely that you want to learn to play. You have thus applied the first principle to Music.

Second, you have to look about you and grasp your BIG opportunity. This, too, you have done, in so far as Music is concerned, for you have found, in the U. S. Lessons YOUR opportunity to learn Music easily, quickly, and surely. Your opportunity is in these very same lessons that have brought Music to hundreds of thousands—lessons that are intensely interesting, unusually short, and highly practical. You must grasp this opportunity and never release your grasp until you have mastered the entire course.

And this leads to the third principle—the principle of action. Having gone this far, you must give, now, the necessary time, short though it is, regularly. Never steal a minute from your thirty-minute daily practice period. You rob only yourself. Never skip a day from practice. It is consistent work that counts. And never give up a lesson until you have gotten out of it all that there is to get.

Apply the three principles of success in this way, to Music, and you are fast on the road to Musical Supremacy. Apply these same three principles to the solution of any problem in your life, and you will surely master it.

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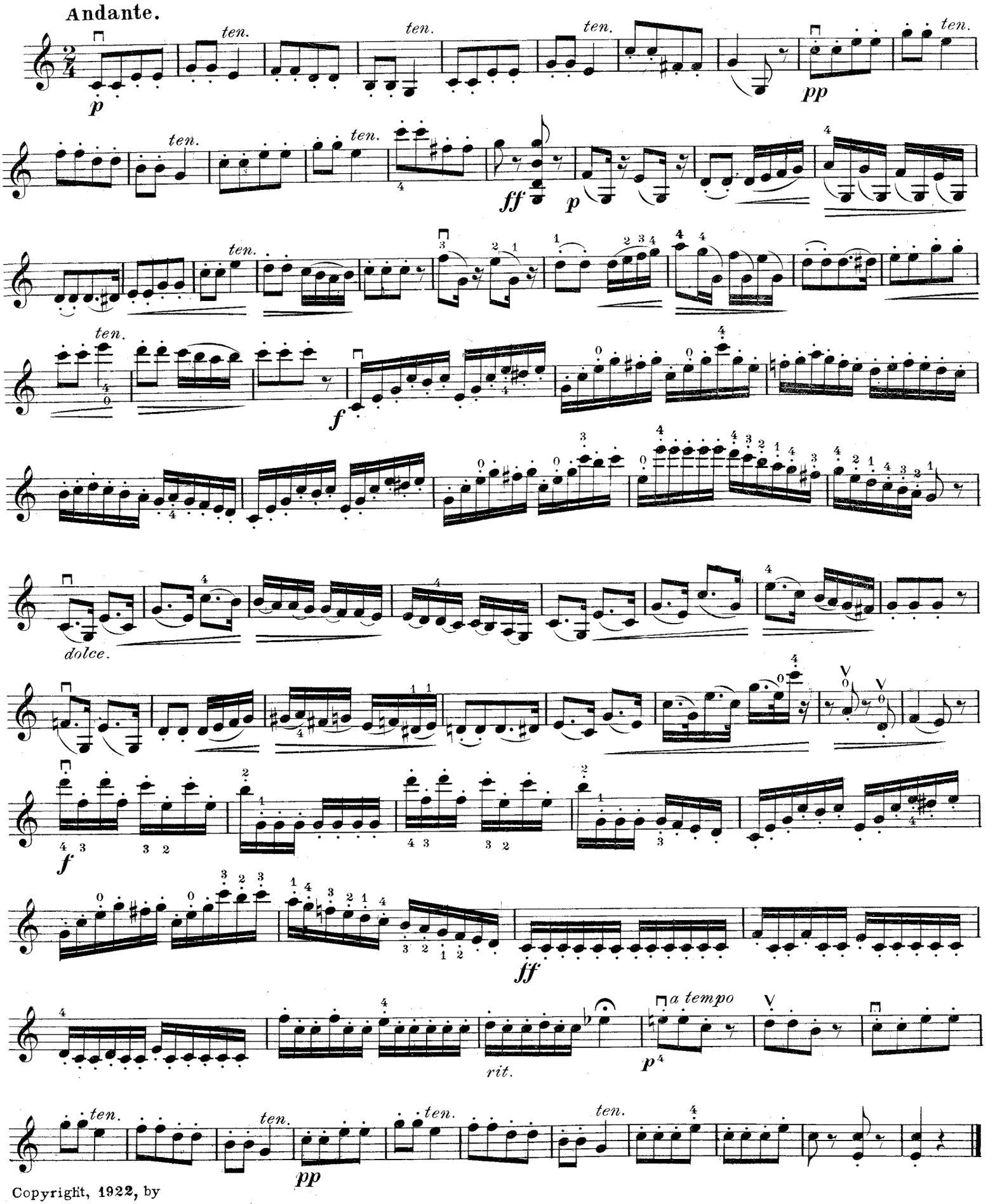
Andante from Sinfony.

by Haydn.

JUL. WEISS.



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MANDOLIN—*Lesson* 80

ANDANTE FROM SINFONY

This is essentially a study for the change from the first to the third position and for the staccato. The tremolo is only sparingly required.

The dots over and under the notes take half of the time value from the same. These dots are nothing else but abbreviations and the eighth note for instance with a dot, if written out in full would be a sixteenth note followed by a sixteenth rest.

It will not take any special effort to play these notes exactly as they should be played on the mandolin as by using one stroke only for a note, you produce the desired effect as the strings stop vibrating almost as soon as the pick has passed over them or the tone becomes very soft at once.

A tremolo should be used on the notes marked—ten.—(tenuto) which signifies sustained.

Play with expression. The first eight bars are marked p—soft—and the repetition of this strain which is an octave higher is to be played pp (very soft). By first playing over the sound hole and afterwards over the finger-board, you will produce the correct effect.

The passage in sixteenth notes on the fourth and fifth staff is an excellent exercise for the right hand and the left, as well, as the notes must be made rapidly and the strings should be pressed against the finger-board in order to be distinctly heard.

There is some special technical work to be attended to on the sixth staff beginning with the third measure, where the second note under the slur should be played with the left hand only. After having played B in the usual manner, in the third position of course, the third finger pulls the string while the middle finger holds the note A.

In the third measure of the 7th staff, the 2nd note under the slur should also be played with the left hand only by striking the string forcibly. The noughts over the notes simply indicate that an open string should be used.

The high E which occurs in the 4th measure of the 5th staff strictly belongs to the 4th position but it should be played without changing the position of the left hand by simply reaching for the 12th fret with the little finger.

EXERCISES TEACH MUSICAL PATTERNS

We have explained that music is made up of patterns both as regards time and melody. You will find similar time patterns in the various pieces you learn. Also. you will find melody patterns repeated over and over again in various places.

Naturally, if you can learn to recognize these patterns at a glance, you can read infinitely faster. Where the ordinary person reads one note at a time, you will be able to read a whole group. It is comparable to the little child who has to spell out the letters of a word instead of grasping the whole thing at a sweep of the eye, as you do.

It is one of the functions of exercises to teach us these patterns—and exactly how best to make them.

Of course, taken separately, these little time and melody patterns may not seem very attractive. And by stringing several of the individual patterns together without the softly modulating connecting links that are found in pretty pieces, the exercises do—at times—seem humdrum.

But they are, nevertheless, thoroughly worth mastering just for the sake of the time and effort they will save later on. So never slight a page of Exercises. Give it your most thoughtful attention. Analyze the notes on the printed page. Learn to play them perfectly. Memorize them so that wherever you see them again in musical compositions, you will know at once what is coming and how to play it.

It requires a little ingenuity, I admit, but it is nevertheless possible to make even dull exercises sound beautiful.

One of the most beautiful things I ever heard sung was a series of scales by a wonderful Tenor. Just to listen, thrilled me. And assured me that he had spent hours in perfecting each note.

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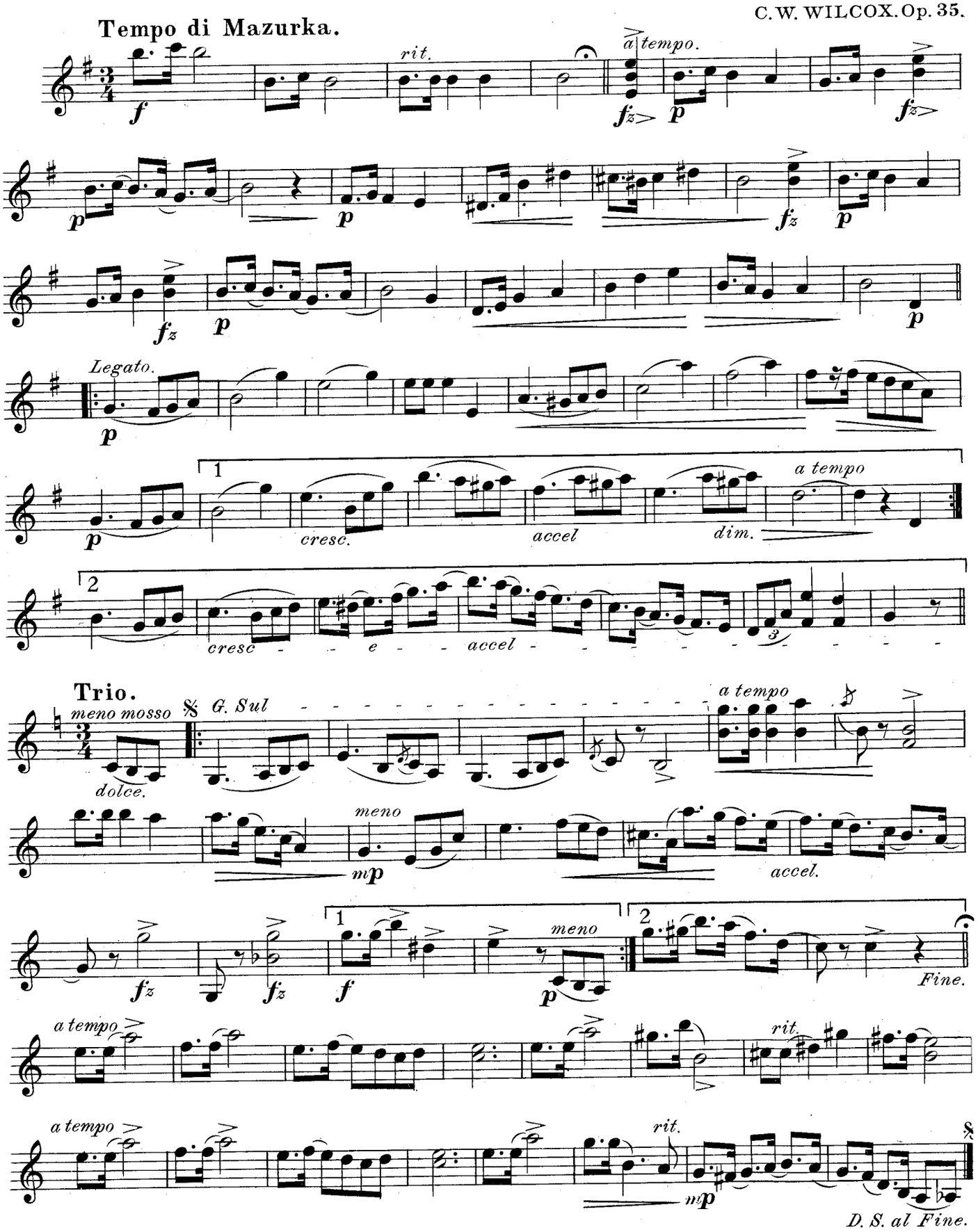
Gertrude Mazurka.

C. W. WILCOX. Op. 35.



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MANDOLIN—*Lesson* 81

THE POLISH DANCE

The Mazurka, you may recollect, is a Polish Dance, in form. It is usually written either in ¾ time or else in ⅜ time which makes the movement a little more pronounced. In either case, you will find a certain tendency to accent the second beat of the measure rather than the first.

Observe the repetition of the original theme in different positions of the scale. This is the sort of thing that makes for a popular selection. Work up the shading and expression very carefully, remembering all of the helpful points of previous lessons in this connection.

Of course, you understand the tempo marks as given in this piece refer to its use as a concert number. You will find it very effective for use in such a manner. But should you care to play it for actual dancing, you must render it in strict time without hesitation, ritards, or holds.

Group dancing is like a company of soldiers on parade—it must keep going right along step after step in perfect time.

Solo dancing, on the other hand, is just the opposite. The dancer can take almost any sort of liberties with the time that may be desired. Where you, in holding a tone produce a certain effect, the dancer duplicates that effect through holding a pose. Where the fiery dash and go of the melody would move you to quicken the time in a sweeping accelerando, the solo dancer's steps would liven as well.

GERTRUDE MAZURKA

Tempo di Mazurka means: in the time of "The Mazurka", which is somewhat slower than a waltz. It begins in the key of E minor, the signature being one sharp (same as G major its relative major). You will notice a "pause" or "hold" printed after the half note in the fourth measure, this indicates that there is to be a slight pause after the half note, and before the quarter note chord which comes after the double bar which marks the "end" of the introduction and the beginning of the first strain. This three note chord is produced by striking the strings in rapid succession from lowest to highest, so quick indeed as to make them sound at the very same instant. You will notice that this chord is to be strongly accented, but the very next measure must be played softly and sweetly.

Pay particular attention to the various accents and the slurs and other makings. The first strain does not repeat. The next strain however does repeat.

This second strain is in the key of G major. Legato means, that it is to be played very smoothly, so that the tones are blended together; p means, softly; pay attention to the wedge-like signs: those pointing to the left are crescendo marks, which swell the sound louder and louder and those pointing to the right mean just the reverse i. e. to gradually die away: cresc is an abbreviation for crescendo, dim. is an abbreviation of diminuendo, the reverse or opposite of crescendo.

Accel. is an abbreviation for accellorando, meaning to increase both speed and volume of sound; meno mosso means, less motion (slower); dolce means, softly and sweetly; A tempo means, resume the original time (mazurka time); rit. is an abbreviation for ritard meaning slower by degrees; Trio (third movement) is in the key of C major; G Sul—means, that this part may be played on the G string alone, as far as the dotted line extends; the last strain is in A minor, it does not repeat.

D. S. al fine and the sign which resembles the dollar mark ($) means: go back to another ($) which will be found at the beginning of the Trio and play that strain once omitting first ending and playing the second ending; the word fine, and the "pause" or "hold" over the double bar both signify the "end" of the piece; fine means, finish and is an Italian word pronounced "fe-nay."

Piano accompaniment may be had for 20c.

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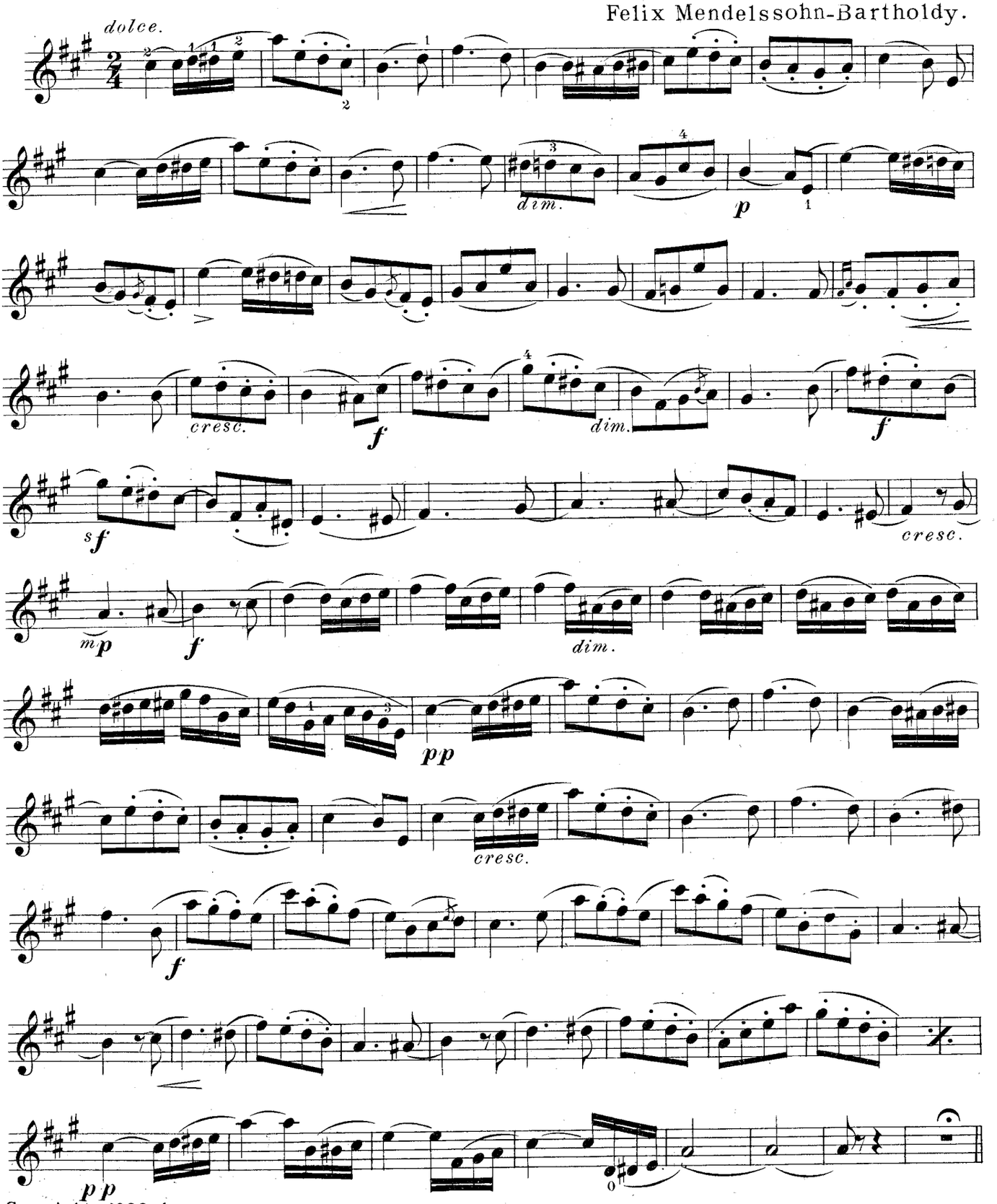
Spring Song.

Felix Mendelssohn-Bartholdy.



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MANDOLIN—*Lesson* 82

MENDELSSOHN

Jacob Ludwig Felix Mendelssohn-Bartholdy, or Mendelssohn, as he is usually called, was born in 1809 and died in 1847.

He was one of the few of the world's great musicians who was in every way helped to his greatness from the very start. His father was a banker and had sufficient means to train Felix in the best possible manner. His mother was a woman of culture and good judgment as well as of keen understanding, and she herself started the young master's musical training. In this, she never pushed him, but rather led him on constantly by such interesting steps that his enthusiasm never waned. No hindrance was ever put in the way of Mendelssohn as so often happens to budding genius.

This early good fortune seems to have followed him throughout life. He never experienced poverty. He sorrowed deeply for his father, mother, and favorite sister, Fanny, all of whom died before he did. But this was alleviated to some measure by his faithful, loving, helpful wife and a fine family. Nor did he suffer incidental ill health, though he was always frail. His friends, too, were constant in their fidelity. So he led a peaceful, normal life that anyone might well envy. This was an unusual thing in the musical history of that time.

Although Mendelssohn had already written four operas at the age of fifteen, we rarely hear of them, the Priest's March from his opera, "Athalia" being the one possible exception.

"SPRING SONG"

The Spring Song is the last work in Book V of "Songs without Words" by Felix Mendelssohn-Bartholdy.

He died a young man—only 39—but he left important works in all of the musical forms save the opera. His Symphonies and Overtures are favorite selections for concert performance. Probably his most pretentious compositions are the Oratorios "St. Paul" and "Elijah".

The Spring Song is more than a "song without words." It is, indeed, a romantic story and must be rendered in so clear and distinct a manner that the listener will understand and follow with keen interest. It is a wonderful example of Mendelssohn's remarkable ability to express romantic thought in melody.

We speak of the language of music—the universal language. Here was a man who knew it! And as you learn to play the Spring Song, not only will its meaning sink deeper and deeper into your own soul, but you will understand better the tremendous power to sway others which the knowledge of music gives.

Of course, on the printed page of your music, you will find all along, definite marks of expression to guide you. It is most important that you should know the exact meaning of each of these words and signs so that you will know just what to do when you come across them in your score. But besides all the printed guides, you need something more to help you get the best results. You need to cultivate your imagination.

First, for instance, try to render a selection mechanically, merely following the marked signs without giving any definite thoughts of your own about the piece. Then stop and construct a mental picture of the piece you are studying, and with this in mind, play it again.

If it be a march, imagine soldiers on parade and passing right in front of you, brisk of step, and banners flying. If it be a melody, try to catch its characteristics. Let your soul sing with your instrument. Is it gay and of a catchy rhythm? Or is it sad and dreamy perchance, and in a minor key? Then throw your whole heart into these moods and let your playing express them. This is the way to speak the language of music. And what a change it will make in your playing!

This is the triumphant success that every student of music should daily strive to attain. It makes all of the dull moments of practice rich with romance.

The repeat sign at the end of the tenth staff having the bar through the middle means repeat the two preceding measures.

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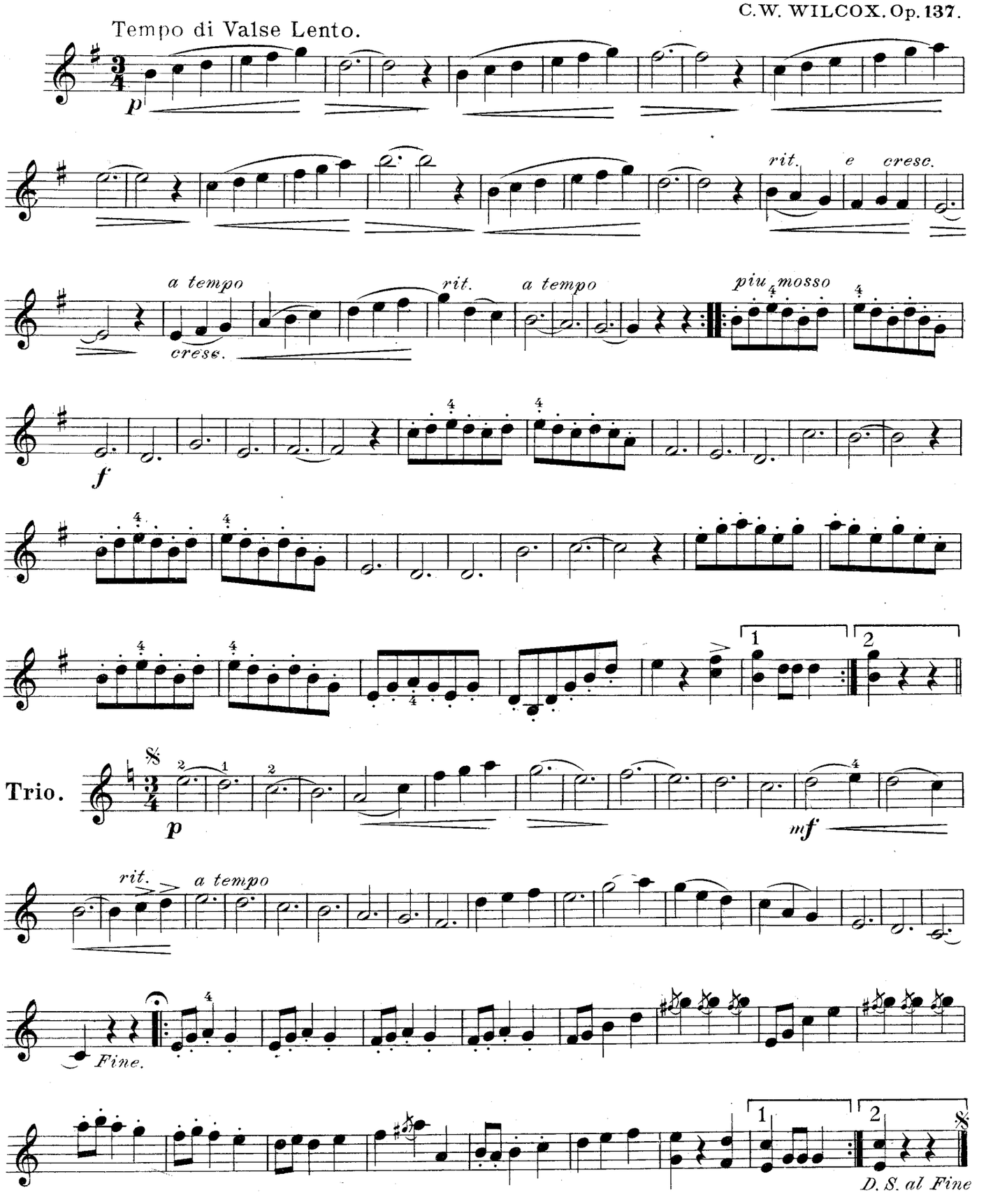
"Sweet Fancies" Waltz.

C. W. WILCOX. Op. 137.



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MANDOLIN—*Lesson* 83

DO YOU KNOW "WHY"?

In studying these lessons, have you learned "why"—as we have intended—or have you only learned "how"? These lessons have been rich with "why" information where many others would be content to tell you "how" to play and let it go at that.

Yet, you cannot fully know "how" unless you know "why".

There is an old story that is a bit to the point. A railroad superintendent wanted to prove to a friend how efficiently the work in his department was done, right down to the last detail.

In the course of a trip over the line, the superintendent asked his friend to alight at a station and watch a man who appeared from a shed, when the train stopped, and started tapping all of the wheels with a hammer.

"This," said the superintendent, "shows how careful we are. This man does this every time a train stops here. How long have you been doing it, John?"

"Twenty years," said John.

"You see," said the superintendent. "We have no beginners or green hands doing this important work. Our men know their work. Why do you tap those wheels, John?"

"Darned if I know," said John, seriously perplexed. "I've always wondered that, myself."

Any time you don't know "why" you are doing certain things, you'd better review past lessons!

"SWEET FANCIES WALTZ"

Tempo di Valse lento, means "in the time of a slow waltz" in fact much too slow for dancing. But this is not intended as a dance waltz. It is a little concert number. Play it with expression and in a smooth connected manner throughout the first strain of 32 measures.

The wedge-like signs show that the first two measures begin softly and gradually grow louder; and the next two gradually die away. Pay particular attention to the fast and slow marks. The second strain marked Piu mosso (meaning more motion) is to be played pretty lively. The eighth notes are played with alternating down and up strokes.

Let us give you a few practical and helpful suggestions. Take up the new piece which you are to study and read it over very slowly and carefully once. Next, you must map out a regular campaign to master its difficulties. Look upon it as new territory to be conquered.

Your first reading of the composition was merely a survey of the land. Now divide the work into short sections according to the phrasing. Label these sections "A, B, C, etc." Next, you must prescribe a certain number of repetitions to overcome the difficulties of that particular section. You will find some parts very easy and simple, and some, extremely hard to play smoothly and clearly. Common sense will tell you that you must repeat the difficult passages many, many more times than those which come easy to you.

Keep right at work on each little section until you have fully conquered its difficulties before you pass on to the next. If this is a strain, you may alternate an extremely hard passage with an easy one.

When you feel that you have begun to make satisfactory progress, try combining three or four sections; that is, play through three or four divisions. You will be delighted to find the progress you have made through systematic work.

The trio is in the key of C and in regular waltz time except in one measure where you ritard and then resume the regular time in the next. D. S. al Fine means go back to the sign which resembles the dollar sign ($) at the beginning of the trio and play to the word Fine which means end. Notice that the first strain of the trio is not marked repeat because it is played twice anyway.

If you should want to play this piece for dancing purposes, you simply disregard all the ritard marks and play each strain in the same tempo.

Piano Accompaniment may be had for this waltz for 30 cents.

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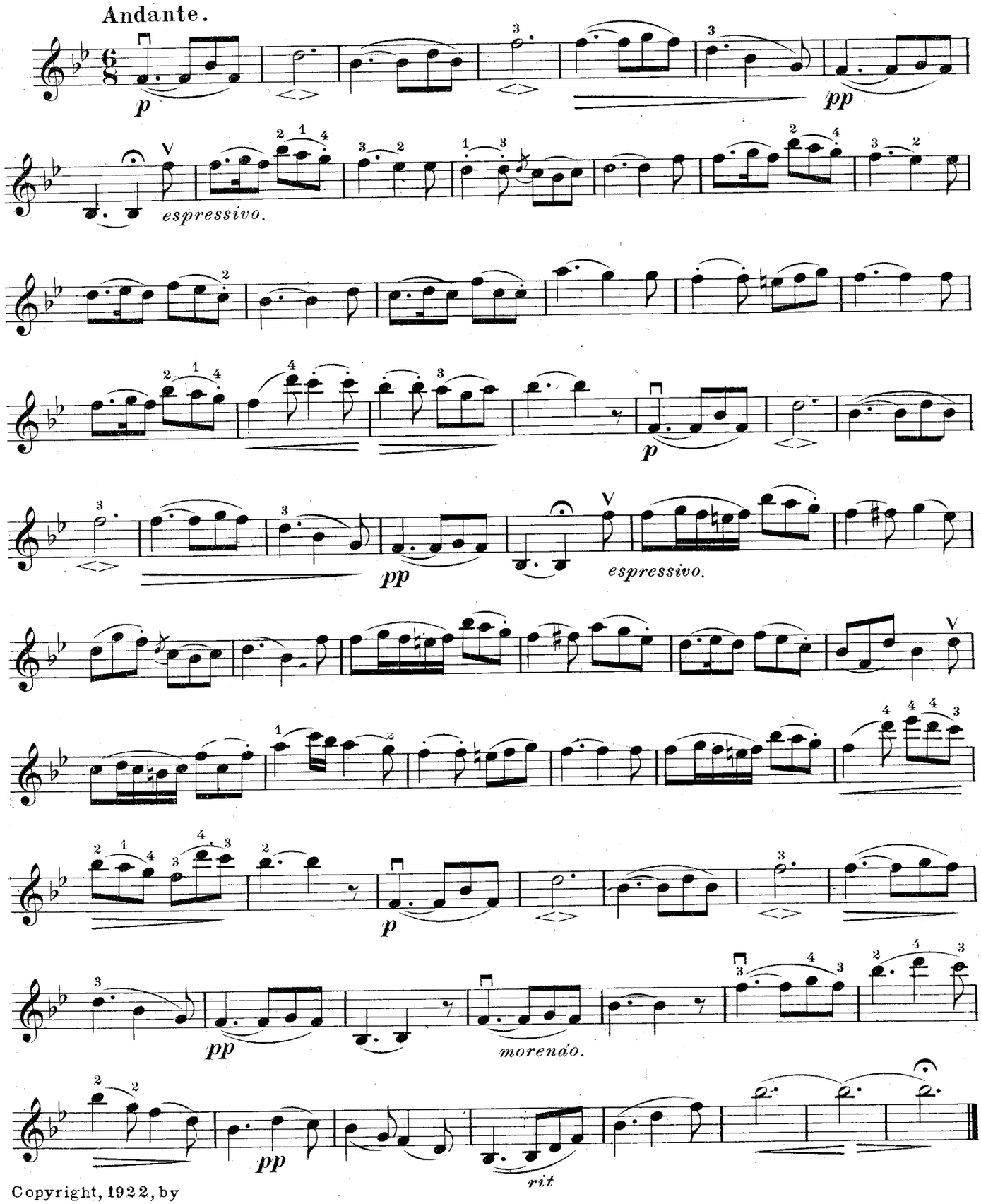
Transcription on a Song



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MANDOLIN—*Lesson* 84

TRANSCRIPTION ON A SONG

This is an exercise which teaches the change to the third position. For a slow melody such as this, the tremolo must be used almost continuously. It is the only way to sustain a note for its full value of time.

In the first measure the second F gets one stroke only in order to interpret the melody properly. According to the pupil's ability a sixteenth or a thirty-second tremolo is to be used.

The figures above the notes show when a note is to be played on the next lower string in the third position. The F for instance in the fourth measure is played on the A string.

Glide from B♭ with the first finger to D, the fifth fret and play with the third finger at the eighth fret.

Be on your guard that you do not fall into the habit of playing over a whole composition from beginning to end, without stopping when you make a mistake, and then going back and playing the entire piece over again. This method of study, or rather lack of method, will never get you anywhere in music! If you stop to think about it you will realize what a fatal waste of time your practising is if done in this manner,—giving the same attention to easy and difficult parts.

Let me give you a few practical and helpful suggestions; take up the new piece which you are to study and read it over very slowly and carefully once. Next you must map out a regular campaign to master its difficulties; look upon it as a new territory to be conquered and annexed to your musical possessions.

Your first reading of the composition was merely a survey of the land. Now divide the work into short sections, according to its phrasing and musical ideas,—label the short sections with the letters of the alphabet (A, B, C, etc.). Next you must prescribe a certain number of repetitions to overcome the difficulties of that particular section. You will find some parts very easy and simple, and some extremely hard to play smoothly and clearly, and common sense will tell you that you must repeat the difficult passages many, many more times than those which come easy to you.

Keep right at work on each little section until you have conquered its difficulties before you pass on to the next; or if this is a strain, alternate the extremely hard passages with an easy one to rest you. When you feel that you have begun to make satisfactory progress, try combining three or four sections,—that is play through three or four divisions and you will be delighted to find the progress you have achieved through systematic work.

SIMPLICITY AND GRANDEUR

In Art, simplicity and grandeur go hand in hand.

The glories of a beautiful sunset are simplicity itself. There may be but a single color in the painted sky, yet in the depths of its shades and tints there is sufficient variation to make it a veritable picture.

The rainbow is only a band of colors melting one into the other, yet, in the simplicity of the rainbow we sense something of the infinite depth and breadth of God's eternal promise.

Just so in Music, we sometimes find a selection like this song which expresses love, and greatness, and beauty in its simplest form. No other sort of composition gives a player such an opportunity for expressing his very soul in melody.

The story is told of a great artist who, in a keen competition for a large commission drew a perfect circle on a snow white piece of canvas. The simplicity and perfection of this one sweeping stroke won him the opportunity to handle the work.

Take a pencil and paper and try several times to draw a perfect circle, free hand. Then realize that in playing this seemingly simple piece, you have a parallel task. It is worthy of your best endeavor for it is something you will never tire of playing.

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Air from "I Puritani" with Variations.

Allegro moderato.

f *dolce.* *p* *f*

VAR. I.

mf *cresc.* *f* *mf*

VAR. II. *Brillante*

mf *cresc.* *mf* *cresc.* *f*

1. 2.

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MANDOLIN—*Lesson* 85

APPLIED KNOWLEDGE

From time to time, it has been suggested that you should be playing other selections besides those actually given in your lessons. Are you doing this?

In all of your work, apply your knowledge as much as possible and as soon as possible after you have acquired that knowledge.

As soon as you receive a lesson that covers some specific point in Music, look about you for other music that permits of the demonstration of this point. There is scarcely any rule more fundamental than this.

No law, no rule, no principle is any earthly good until it is put into operation. Indeed, there can be no abstract rule without its demonstration. The law and its manifestation must be co-existent.

To be sure to remember anything, do something with it. Put it to work. Try it. Use it. Tell it to someone. Indeed, go to almost any length to express what has been impressed upon you.

Even so trivial a thing as remembering a good story is best accomplished by telling it to someone else at the very first opportunity after it has been told to you. The reason why men in the learned professions have such an astounding grasp over the thousands of intricate details of their callings is that they are constantly using them.

It is because of this principle that you do well to start teaching Music to beginners as soon as you, yourself have mastered the first few lessons. Once you try to teach others those things which you have already learned, you will sear them deep in your own memory and be far more proficient yourself.

Another way in which teaching helps you to learn is through repetition. It is easier for us to remember and apply a principle the second time we encounter it than it was the first. It is even easier the third and fourth time than the second. And so on, through life. By the time you have made the fundamentals of Music perfectly clear to half a dozen or a dozen beginners, you will KNOW them yourself!

Taking a broader view of your subject also makes it easier for you. You ought not be content merely to learn to play one instrument. You ought to learn more about Music than that, especially if you are going to teach. Perhaps you have studied AUTOMATIC FINGER CONTROL. It is to be hoped that you did, because this makes work at the instrument more rapid.

But even if you have not already taken this interesting course of finger and arm exercises that are done away from the instrument, you should do so now. It will make all of your musical career more satisfactory.

Similarly, you should take up the U. S. School Courses in Voice, Sight Singing, and above all, in Harmony and Composition.

As you learn more of the side lights of Music, in this way, you will find every phase of the work on your chosen instrument more interesting.

AIR FROM "I PURITANI" WITH VARIATIONS

Several passages in this lesson are to be played in the third position with your left hand moved so far from the nut as to place the first finger easily at the fifth fret.

The figure four which you frequently meet with, tells you that the note is to be played—not on the open string—but at the seventh fret of the next lower string.

On the first three staves, you will give a tremolo to all half notes.

When notes of the same name have a dot and tie over them, for instance the two D's in the 3rd measure, you play both with a down-stroke.

The first variation in triplets is best played using two down-strokes for the first two notes and play the last of a triplet with an up-stroke.

The second variation is an excellent exercise for velocity and while playing it you must accentuate the melody notes. In short, try to hear the melody all through.

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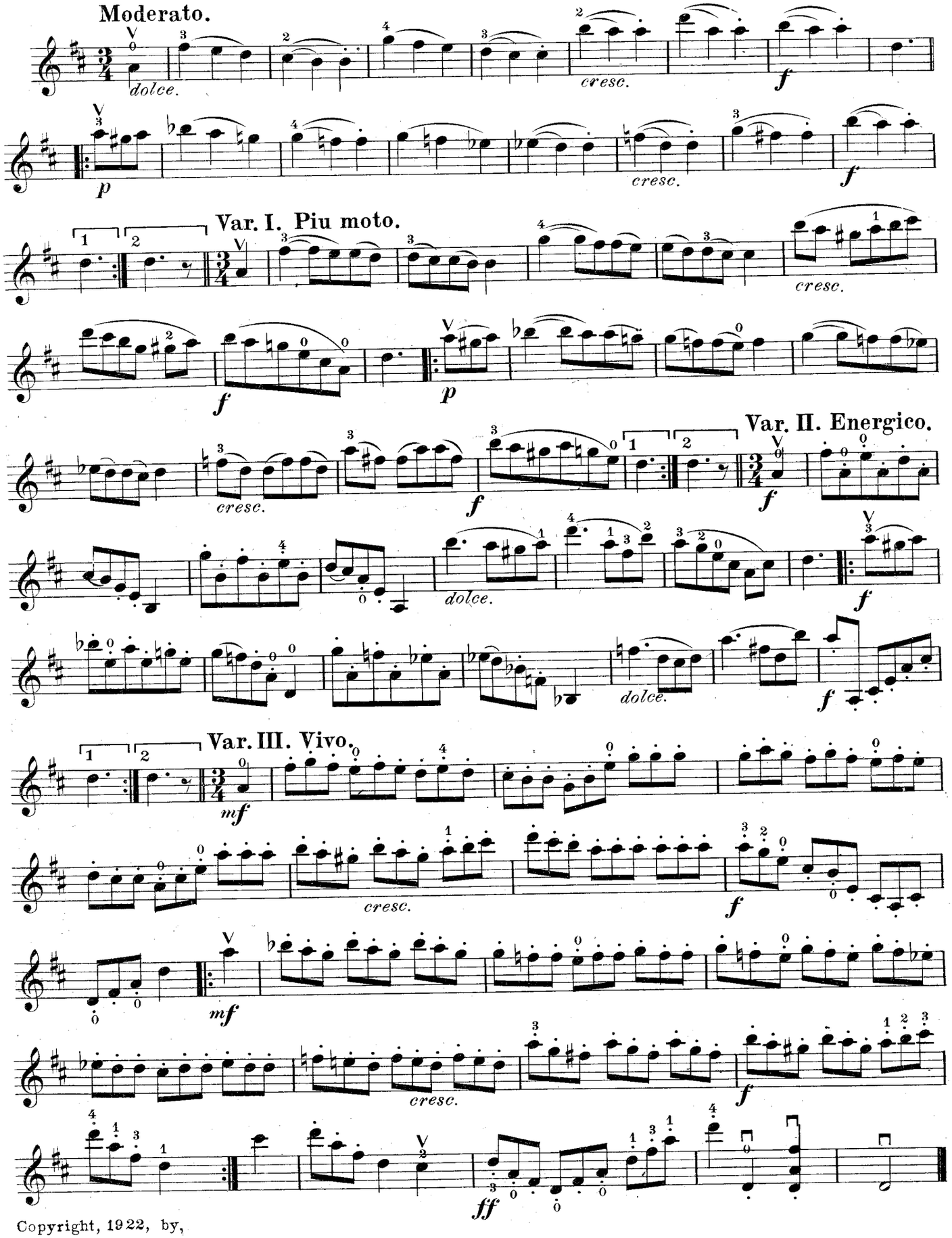
Desire Waltz.



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MANDOLIN—*Lesson* 86

ACTION

We have already explained that no rule or principle is of any use until it is put to work. It is safe to say, therefore, that one of the most important principles of Success is well summed up in the old, old phrase, "Be sure you are right, then go ahead!"

Just what does this mean to you?

It should mean that you have studied carefully to understand aright exactly what it is you want. It means that you have a fixed ideal. It means that you have also searched diligently to apprehend and recognize the opportunity that is close at hand—that is, indeed, right at your finger tips. And it means that, having made these first two points in the struggle toward success, you must exercise fearlessly your God given power of decision. You must act promptly to grasp your opportunity in accordance with your fixed ideal. You must make whatever investment of time, money and effort that may be necessary for the realization of your cherished dreams.

Conversely, this success principle means that you will not be forced into action until you ARE right.

An interesting incident demonstrating the importance of waiting until conditions are right may be gleaned from the Violinist and Composer, Hubay, who recently halted the performance of his new Opera because he did not consider that conditions were right for its presentation.

Eugene Hubay, the composer of "The Fiddler of Cremona" recently wrote a new opera called "Anna Kerenini." It was to have been sung in the Budapest State Opera House in the early summer of 1923, but the Minister of Economy so restricted the expenditure on the scenery and costuming of the production that Hubay considered that much of its effectiveness would be lost.

He proposed to withdraw the composition, but the State Director refused to permit this. Hubay was aghast at the almost certain probability of a bad performance—of a performance that might discredit him in the eyes of his public—that might possibly ruin his whole future.

So one day, Hubay appeared at the opera house and asked the attendant to get him the scores, saying that he had some minor corrections to make. The unsuspicious porter, knowing nothing of the discord between the composer and the director, gave the scores to Hubay.

Hubay thereupon refused to return them until such time that the Opera House will give a performance that will do the new opera full justice. And by this principle of Success, Hubay is quite right.

Learn to bide your time. When the time is NOT ripe for action, be content to rest quietly until it is. But once the propitious moment arrives, throw your whole heart and soul into action. See that nothing stands in the way of your progress. Be sure you're right — then go ahead!

DESIRE WALTZ

This waltz should be played in rather slow tempo as it is more adapted for a concert selection than for dancing. Give quarter notes eight strokes or if you are not able to play fast tremolo, only four. Phrase correctly. Notice that the last note of the second, fourth, fifth and other measures are dotted. Give these one stroke only.

Accentuate the first note of measures which fall on uneven measures a little more than others.

Where double slurs occur, a shorter one is a tie and the second note is given but one stroke, or the following note must be played noticeably softer.

The first variation is an excellent exercise for shading. Play over the soundhole to produce softness of tone and increase by playing nearer to the bridge.

In the third variation the quarter note is divided into three parts of time, triplets. Count: 1—&—&—2—&—&—3—&—&—4—&—&. Play the first two notes of every triplet with down strokes and the third with an upstroke.

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Fourth Position.

III

IV

simile

III

Study in the 4th Position.

Moderato.

dolce.

MANDOLIN—*Lesson* 87

MAKING HABIT HELP YOU

Habit is a very powerful influence in our lives.

Whether habit shall help or hinder us is strictly up to the individual. It is recognized that habits may be good or bad.

But such a point is not well taken. Anything that relieves the brain of conscious effort is good. Therefore, habits certainly may be good—if we will let them.

The scientific explanation of habits is something like this. The brain may be compared to a phonograph record made of wax, like the old cylinder records that are even yet used in business offices for dictation.

When a certain thought goes through the brain, it makes its impression. Think the same thought—or commit the same act the second time, and the little groove in the brain is made deeper. And so it goes. Each repetition makes a deeper impression. Until finally, if we but start the thought or but begin the action, the mind follows through this habit groove and we complete the act without conscious effort.

How shall we do away with bad habits and supplant them with good? That is an important question. Perhaps it is a pertinent question. Perhaps you have formed the bad habit of slighting your practicing.

First, go about it with conscious, careful thought. Make your good resolutions intelligently —and put them down in writing—in actual black and white.

Then, take advantage of every possible opportunity to exercise your new resolution. Keep away from the temptation to break or slight it. Keep away from discouragement, or those who would make light of your new determination. Seek out those people and circumstances that will encourage you to go on. Act on your resolutions promptly after making them. And line yourself up with such engagements as will help you keep the new and break the old habits.

Never let anything come up that will act as an exception to your new rule. Once you've laid down the law to yourself—keep it.

By keeping in mind the way habits work, you will realize that your most important task is to deepen the new habit groove. This is done by continued, conscious action. And to efface the old, bad habit, you must refuse to let the mind run over the old habit groove at all. Following these simple rules, you can easily make habit your helpful slave rather than your destructive master.

FOURTH POSITION

This lesson will give you an opportunity to get more familiar with the finger-board of the mandolin. It is a position which will only be used occasionally.

As a rule, pieces written for mandolin will only require a thorough knowledge of the third position, eventually the fifth. Very few notes will occur for which your left hand must change to the fourth position, in which your first finger must easily reach the B on the first string at the seventh fret.

Nevertheless you should, (when you feel like working) practice this lesson very carefully. There is absolutely no tremolo to be used. It is merely intended, as stated above, to get you entirely familiar with the frets of the fingerboard.

Another object of this lesson is to get you familiar with two different keys E♭ and E.

The slurs or ties on the printed sheet do not effect the playing on the mandolin at all. They are only of importance when this lesson is played on the violin.

The small notes which you will occasionally find are only printed to caution you to occasionally compare the note which you play in the fourth position with the open string, respectively the octave lower of the note that you are playing. By doing this you will, while playing, correct the tuning of your instrument if needed. For instance in the last measure but one of the first staff, you should compare the D on the fourth line with the open string.

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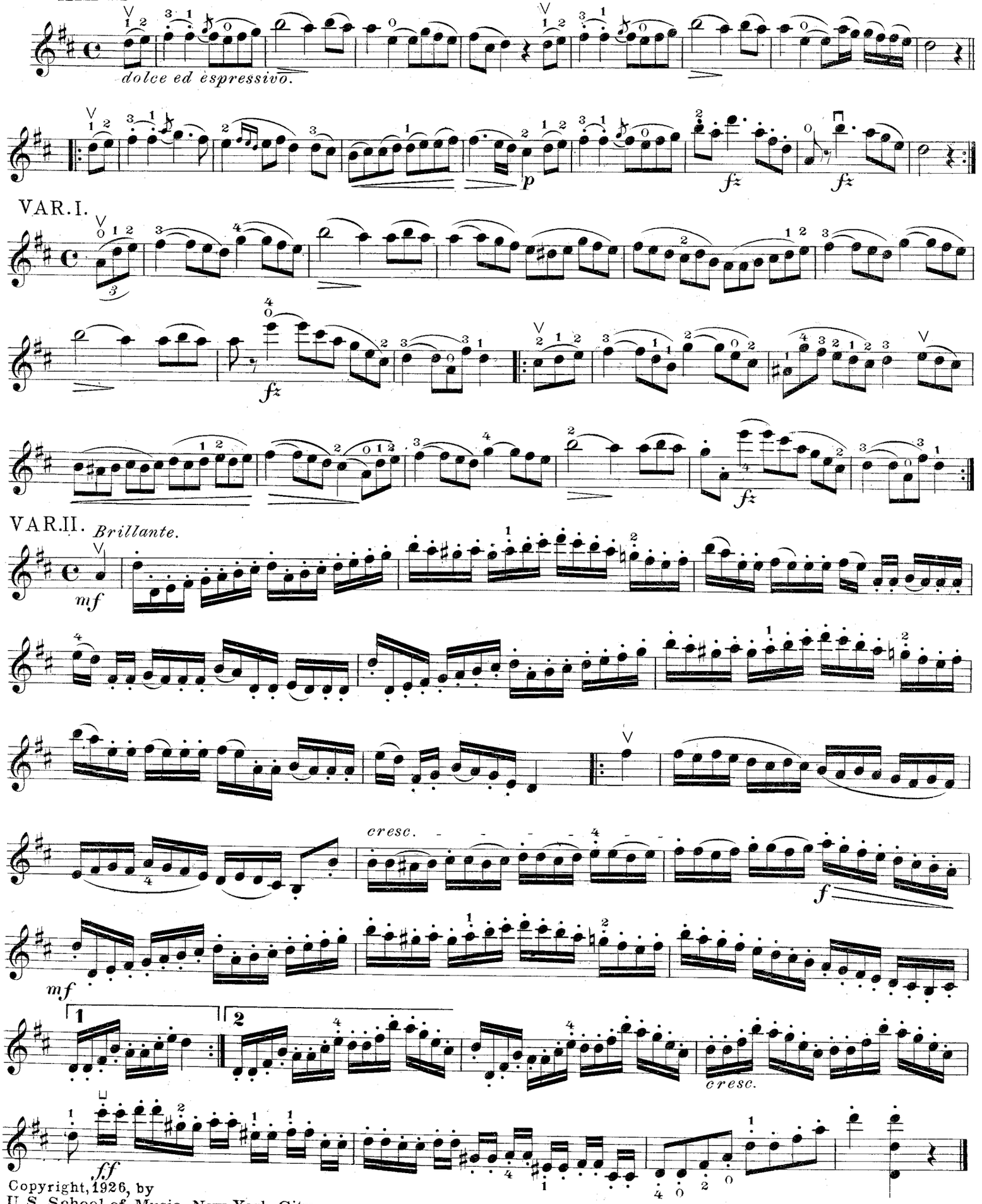
STILL SO GENTLY O'ER ME STEALING.

Allo Modto

Air from the Opera, "La Sonnambula."

BELLINI



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MANDOLIN—*Lesson* 88

HAVE YOU A FIXED IDEAL?

We are all looking for some way in which we can adequately express ourselves. We feel so much within us that mere words cannot convey—such insistent longings, such vague ideas, such undefined ideals—all of these things are clamoring constantly for outward expression, and there is but little peace for us until they have an outlet.

It is the urge of universal life within us that sets up this inward agitation. Only as one amply expresses self is the satisfaction of success realized. SUCCESS, is, indeed, self expression. That is why success does not always mean money. Success means happiness and happiness is a matter of the heart and mind—not of the pocketbook, alone!

Everyone wants to be a success.

The only reason why so few out of a thousand ambitious ever achieve sure success is because we strive blindly and without a definite plan.

Like everything else, success acts in accordance with definite laws. Nothing happens by chance. Certain causes invariably bring certain results. This is true in every walk in life. It applies to Music, to home-life and to business. If you know what results you would like to see realized in your own life, you have but to study the causes that will bring about those results, and see that these causes are put into operation.

One thing is certain. You must first know definitely what you want. There must be a clear, specific picture in your own mind of the goal toward which you are to strive.

We are all of us too prone to loose thinking.

We want something, but we don't stop to reason out just what it is that we desire. We wish for something bigger, better, and brighter without taking the trouble to figure out exactly what it is that we hold in the back of our minds. Oh, so often we say "I wish I had a million dollars!" Yet the chances are that a million dollars is not what we really crave, at all.

In reality, we actually desire ample means to satisfy our needs and procure some of the luxuries of life. Seldom, indeed, do we care whether these come about through the possession of a million dollars, or a thousand, just so long as we can get the things that money buys.

It is much better to realize fully exactly what it is we do mean than to sigh for a million dollars. The chances are we will never get the million. But there is no earthly reason why we should not get sufficient money for our needs if we go after it.

The main reason why a fixed ideal is of such importance is because when we know EXACTLY what we are striving for, both the conscious mind keeps after it, and the powerful sub-conscious also strives for it at every turn. So set your ideals. And before you know it, you'll begin to see their realization.

STILL SO GENTLY O'ER ME STEALING

This selection will give you an opportunity to play in the third position and to practise the change from the first to the third.

Move your hand far enough from the nut to place the first finger at the fifth fret and practise slowly at first in order to make the change of position smoothly and gracefully.

Study the tremolo for the half and quarter notes carefully, and when you have decided upon which notes you will tremolo, play it always in the same manner.

The second variation is also a good exercise to apply the tremolo properly, and if you have the slightest doubt, write out a few measures with the tremolo just as you play it and send it in for inspection.

The second variation is velocity study. While playing it, you must hear the melody as clearly as possible.

The highest note in the third position is D written above the second leger line above the staff, but the next higher note, the E is played without changing the position of the hand, simply by reaching with the little finger for the twelfth fret.

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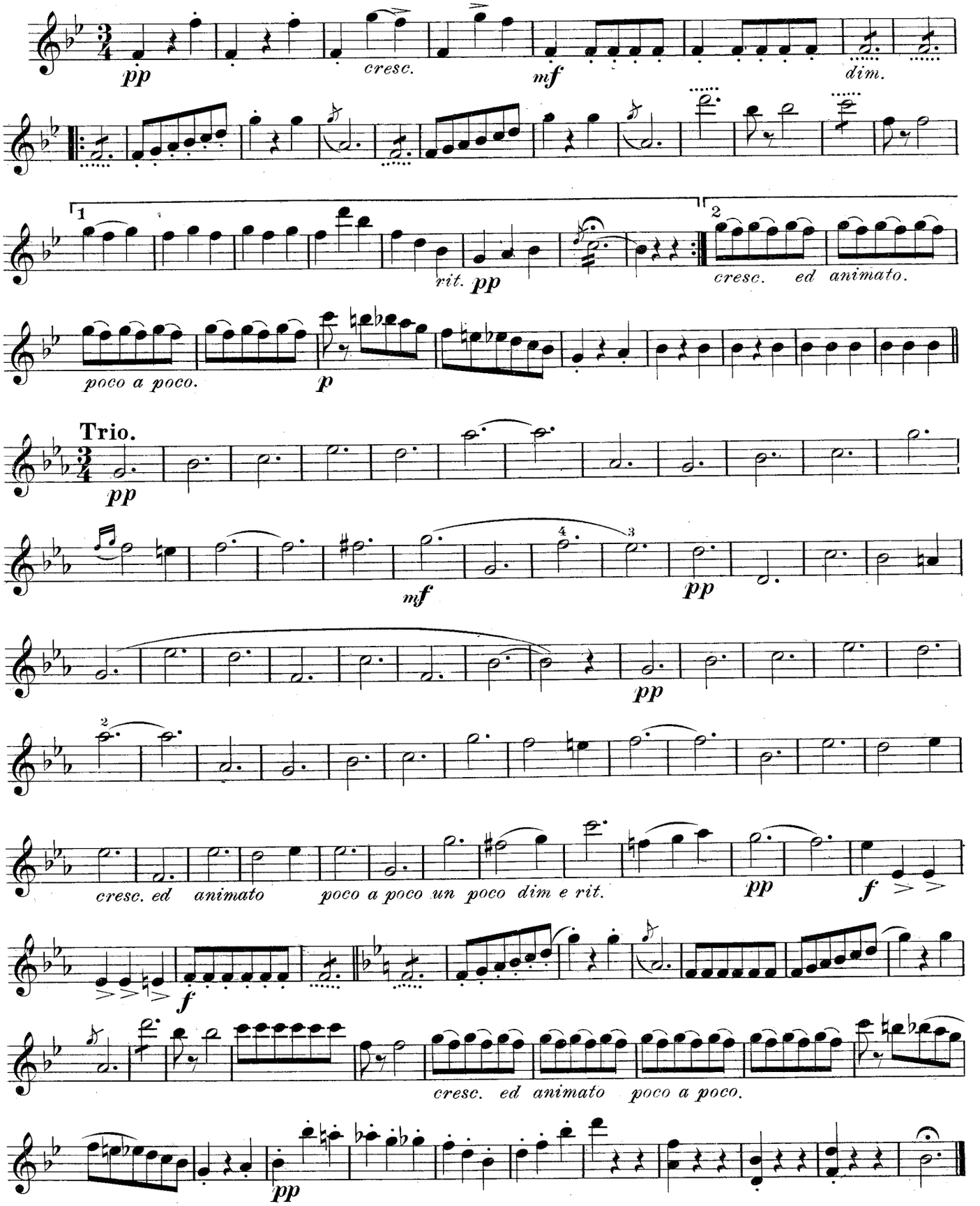
LOIN DU BAL.

Echoes From The Ball.

E. GILLET.



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MANDOLIN—*Lesson* 89

LOIN DU BAL

"Loin du Bal" is French and means literally "Far from the Ball."

This piece is not very difficult but we want you to use the correct stroke for every note.

Remember that an important melody note should always be played with a down-pick. You will therefore play the third note of the first and second measures with an up-pick. In the third measure, the second note G, as well as in the fourth should be played with a down-stroke. The first finger should be placed at once on the note F and played by only pulling the string with the middle finger of the left hand without using the pick.

In the fifth measure you should begin the group of four eighth notes with a down-pick. The last two measures of the first staff are printed in the abbreviated manner and the notes must of course be played as if written as eighth notes.

The little grace note G which you find for the first time in the fourth measure of the second staff may be played in two different ways.

You may (and this is the best way unless you go to the third position) play it by merely striking the string forcibly with the middle finger of the left hand and play the A immediately in the ordinary manner, but you may also play this little grace note with an upstroke with the right hand.

If you use the position, your left hand has to move far enough to place the fourth finger at the tenth fret on the A string. We would advise you to select this manner of execution as you will have to go to the third position anyhow in the ninth measure of this staff.

Both B's in the tenth measure should be played with a down-stroke.

The trio forms a slow melody and you should therefore play every note with a tremolo, sixteenth notes if you have not prepared your right hand for a fast tremolo and thirty-second notes if you have practiced carefully. Twelve strokes to a half note and dot or twenty-four if your right hand has been properly trained.

ABOUT YOUR TEACHING

You are rapidly reaching the point where you ought to be able to teach as well as play, if the opportunity presents itself.

Throughout this entire course, we have exemplified the principles of technique through the use of pretty little pieces and standard selections in so far as possible. In teaching, you will follow the same rule. It is, however, necessary from time to time to insist on the careful mastery of plain exercises. Nothing else will develop the muscular strength, and assure the necessary dexterity.

Such exercises when they do appear should be taken with deep concern, and regarded as part of learning the trade. Each step in itself may seem insignificant, but only as each individual step is thoroughly mastered can final triumph be obtained.

Exercises are not, in themselves, uninteresting or distasteful. The truth of the whole matter is, they are often hard work. Indeed, that is exactly why they are given, since, being work, they will accomplish unusual results. Anything worth while is hard work. But if these exercises lack some of the fun of a catchy tune, they more than make up for it by the great thrill of joy which you experience when you realize that you have actually mastered them.

Always remember that point, yourself, when you are studying exercises. And always hold out that idea to your own pupils when you see fit to give them that sort of work.

Beautiful pieces are always easier after a little work on scales and exercises. Many of our students form the habit of starting each day's practice with a few minutes work of this sort. That is an excellent habit to form, and one which we can recommend highly.

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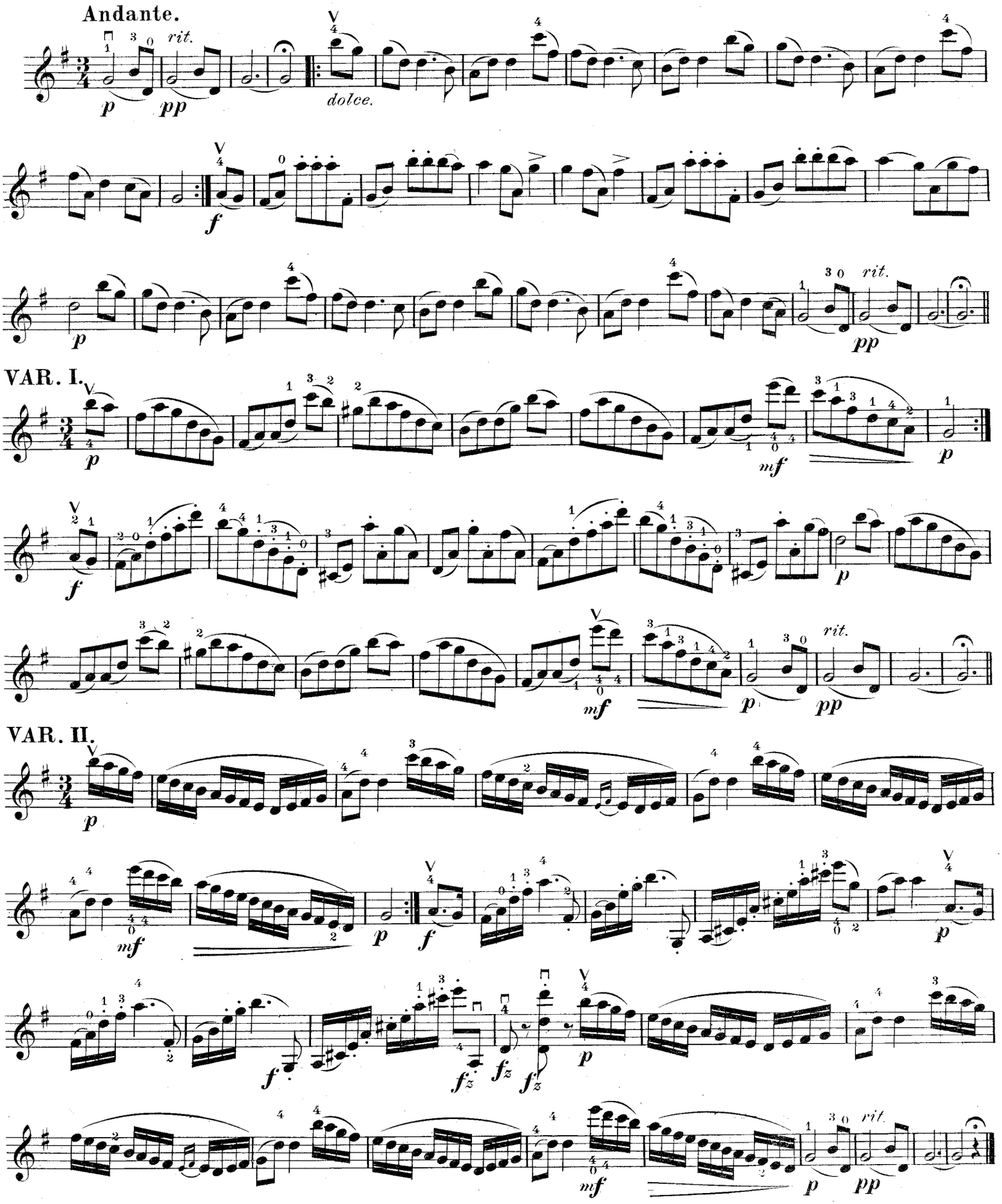
Air and Variations

JUL. WEISS.



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DOES PRACTICE HOLD YOUR INTEREST?

I wonder if you really do love Music. When once the charm of Music "gets" one, he is its willing slave for life.

Perhaps you have heard of the great Ole Bull—the Norwegian Violinist. He died in 1880, but some of our parents still remember the seductive charm of his playing. He loved Music, and he loved his Violin.

They tell a little story about that.

One of his favorite instruments was a violin made by Joseph Guarnerius, and as was the custom when the old makers turned out a first class instrument, it had a name of its own—King Joseph. Of course, there is a lot of sentiment with old violins. There was also about $4,000 of Ole Bull's money connected with "King Joseph".

On one of his concert trips in this country, he was a passenger on one of those old river boats on the Ohio. In the midst of the trip, the boiler burst and the boat was all mussed up. Shattered timbers were thrown here and there. Fire started in the cabins. Women shrieked. Children howled. Ole Bull himself was well nigh choked and blinded. But his one thought was of "King Joseph". He rushed to his cabin entirely oblivious to all else, put the precious instrument between his teeth as he leaped over the guards, and swam through the muddy water to the shore. True, Ole Bull might have been drowned; or he might have caught his death of cold; or any number of other calamities might have overtaken him. But you notice none of those off chances interested him. "King Joseph" was in peril!

It is this deep love and reverence for Music that will make your study of it so fascinating that you will enjoy your practice. If you are studying from some sense of duty, or just because your people want you to, you are missing a lot. You should strive to awaken in your heart the Musical Consciousness that is in every one of us. When that is aroused, you will become so interested that you will not need to be urged to practice. You will find keen interest in picking out each new lesson as it comes to you, and in mastering it.

AIR AND VARIATIONS

This is an exceedingly pretty selection if played properly.

It will serve as a study for the change from the first to the third position, and must be used particularly as a study for expression.

A thirty-second tremolo must be made and slurred eighth notes should also be played with tremolo but the second eighth note of two under a tie or the last one of a group should be played once only.

Observe the expression marks.

Play the first measure over the sound-hole and the second on the finger-board—it should be the echo of the first.

You may use your own judgment about using a tremolo or not, but the G in the third and fourth measure must of course be played with tremolo.

When you play such pieces you should no more wait to be told what to do but you should try different styles of execution and select the one that you like best when you play for entertainment.

If you do not obtain satisfaction, then write to us.

You might for instance play the first strain once without tremolo and introducing the "pizzicato". This is made by pulling a string with the left hand finger only.

Place both fingers at the frets for the notes B and G, the starting notes above dolce; play the B in the ordinary way then pull the strings with the fourth finger while firmly pressing G.

The D which follows A in the sixth measure (from the beginning) is easily played by striking the string forcibly with the left hand finger only.

Try such execution frequently, introduce it whenever you prefer it.

Repeat the strain with full tremolo but not too loud. The second strain is of a more lively character and may be played a little faster and forte.

Play High E at the twelfth fret.

In the second variation, the note D on the fourth line is also marked 0 4. Play it at the twelfth fret, not on the open string. You will have to glide with the fourth finger from the seventh to the twelfth fret.

This variation must be played slowly rather than fast or with bad or careless execution.

It is better not to play it for others until thoroughly learned, which will require some time.

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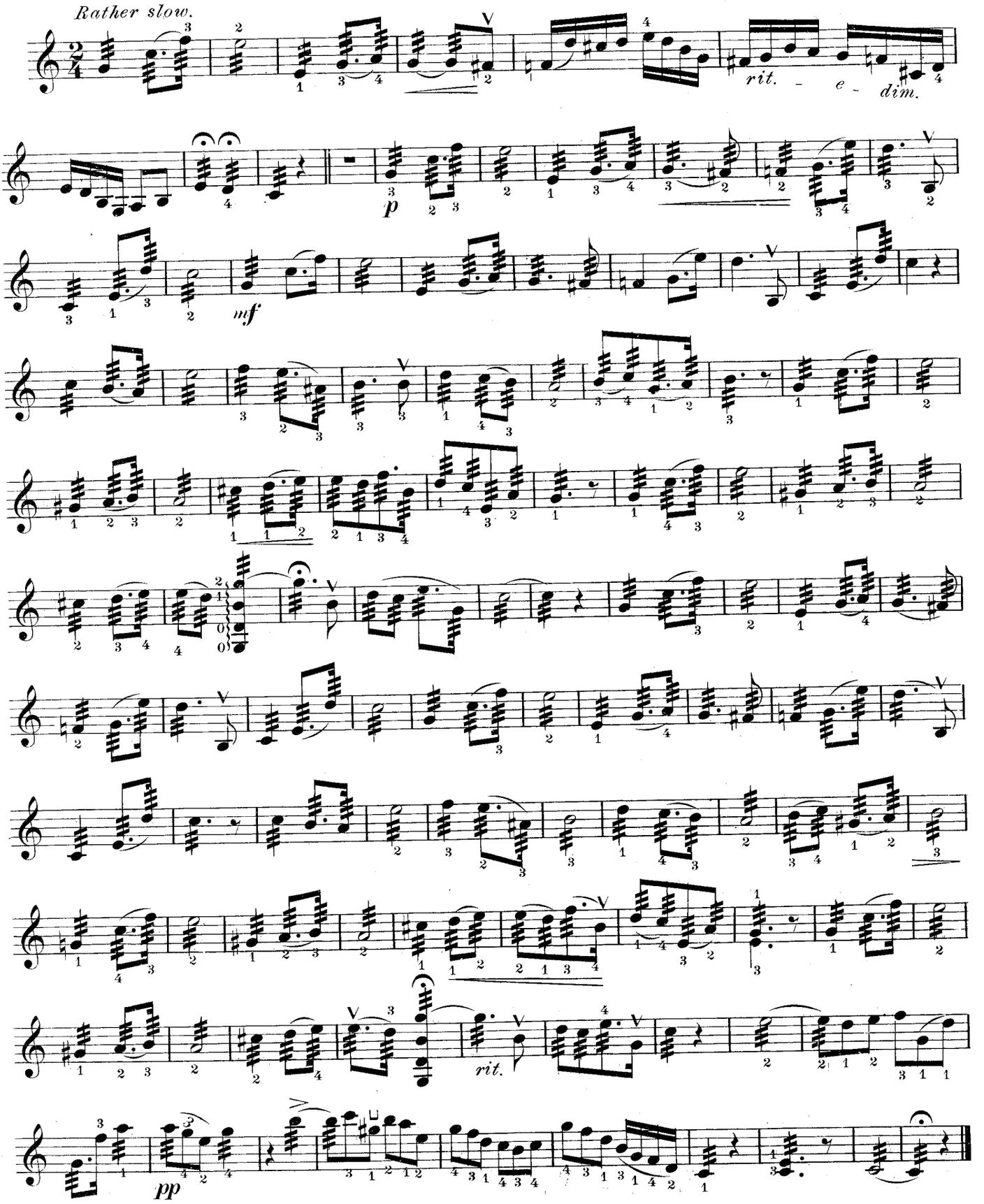
ROMANCE.

ERNST



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MANDOLIN—*Lesson* 91

ROMANCE

This pretty selection is to be used for the study of changing from the first to the third position as well as a tremolo exercise and to play with expression.

The very first measure is an example of change of position, and if you play this measure correctly others will offer no difficulty.

Let us look this matter boldly in the face.

If you are going to be any kind of a musician at all, you have to learn to play in the advanced positions. There is no way to get around it. You have already seen how it makes your performance easier. Just what are the demands for perfecting yourself in these?

It amounts to this. Whereas you have learned that a certain note on the staff is produced on your instrument by putting—say the second finger in a certain place on the first string—you must now learn that it is also possible and permissible to slide the left hand along the neck of the Mandolin and play the same note with the first finger in the position where the second used to be placed.

And so with each finger. You have to familiarize your eyes and fingers and brain to the production of the same pitch in different ways.

In the ordinary scale, you only use three fingers on each string as a rule, so for the important part of any new position, you have to remember at the most only sixteen new notes and locations of the fingers.

An hour or two at the most of careful, concentrated study will enable you to memorize sixteen simple items like this. Only don't put it off. Get right down to it the first day. Then, every piece you play hereafter will come just that much easier.

It is easy to remember anything that interests us. That is the way to practice your lessons. Just remember that you are deeply interested in music. Maybe, some days you feel a bit disgusted with it, but when you stop to think about it, isn't it yourself that you are disgusted with. Others have found music so interesting that they have gladly devoted a life time to it, often at the expense of their personal comfort. Many have gone hungry in days gone by because of the spell of music. To-day, all that is changed. Musicians have come into their own. They are well paid. They are independent. They often have the most elegant homes. So there is ample reason for your devotion to this Art.

Begin in the first position. When you have played the C you move very rapidly to the fifth fret while pressing the string firmly with the second finger.

The Fig. 3 over F tells you that it must not be played on the E string but on the A string.

Bear in mind that the finger which has played the preceding note glides up to the new position while pressing the string.

This produces a singing effect (cantabile).

The first nine measures form an introduction.

The whole rest that follows shows that when playing with another instrument, a guitar for instance, this instrument begins with a measure or two of accompaniment.

When playing alone it is not necessary to pause for a complete measure. Suit your own taste.

To shade your playing well you must study your instrument. A very soft tone is generally produced by playing over the finger-board and a little warmer tone over the sound hole.

A loud tone is produced nearer to the bridge and of course by striking the strings with more strength.

The average amateur shuns the G string. The ambitious pupil will give particular attention and more time to that string than to the others just because it is more difficult to produce a good tone on it.

At the end of the second staff a change from the second to the fourth string occurs which looks harmless but you will not find the execution so very easy if you insist on perfect work of both hands.

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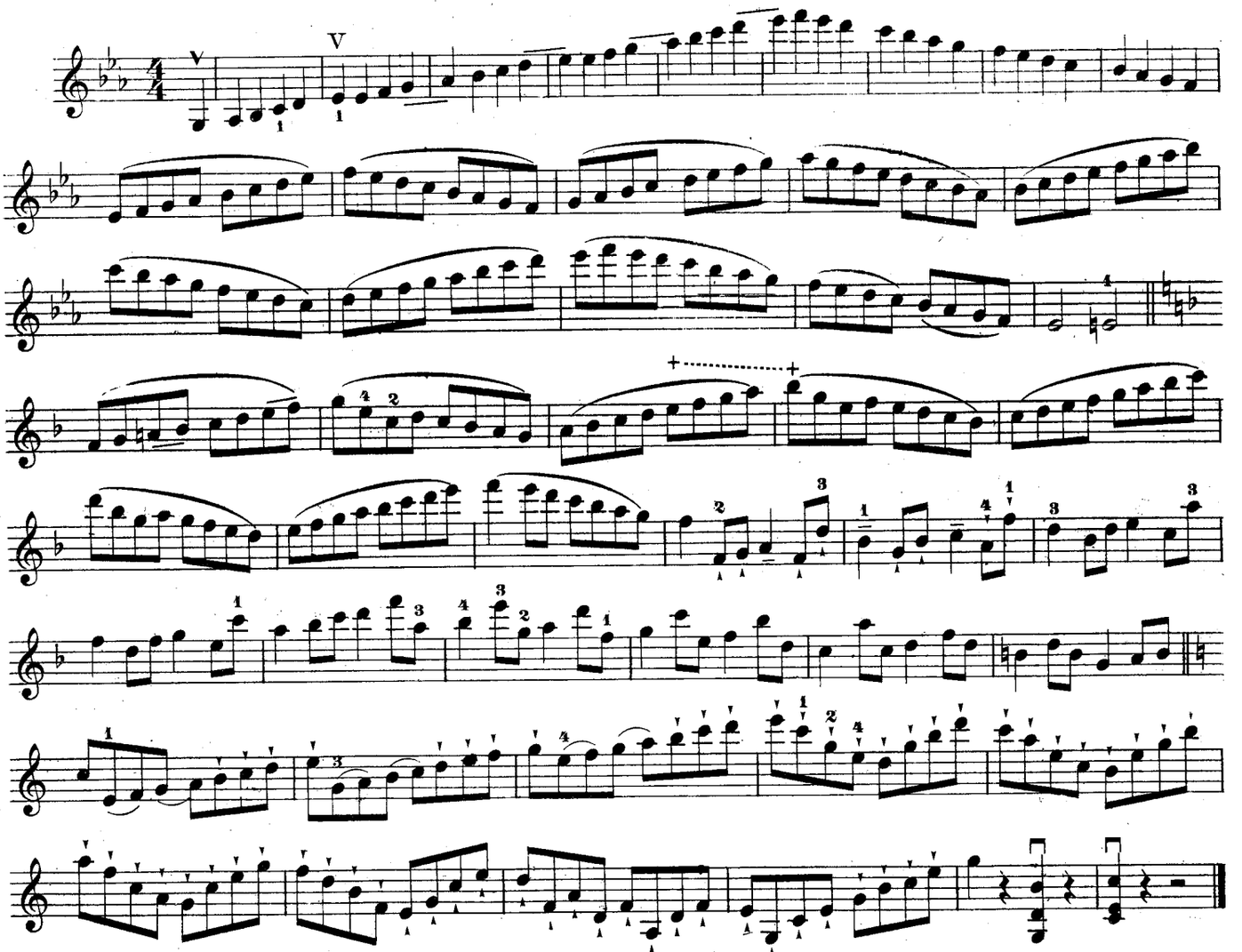
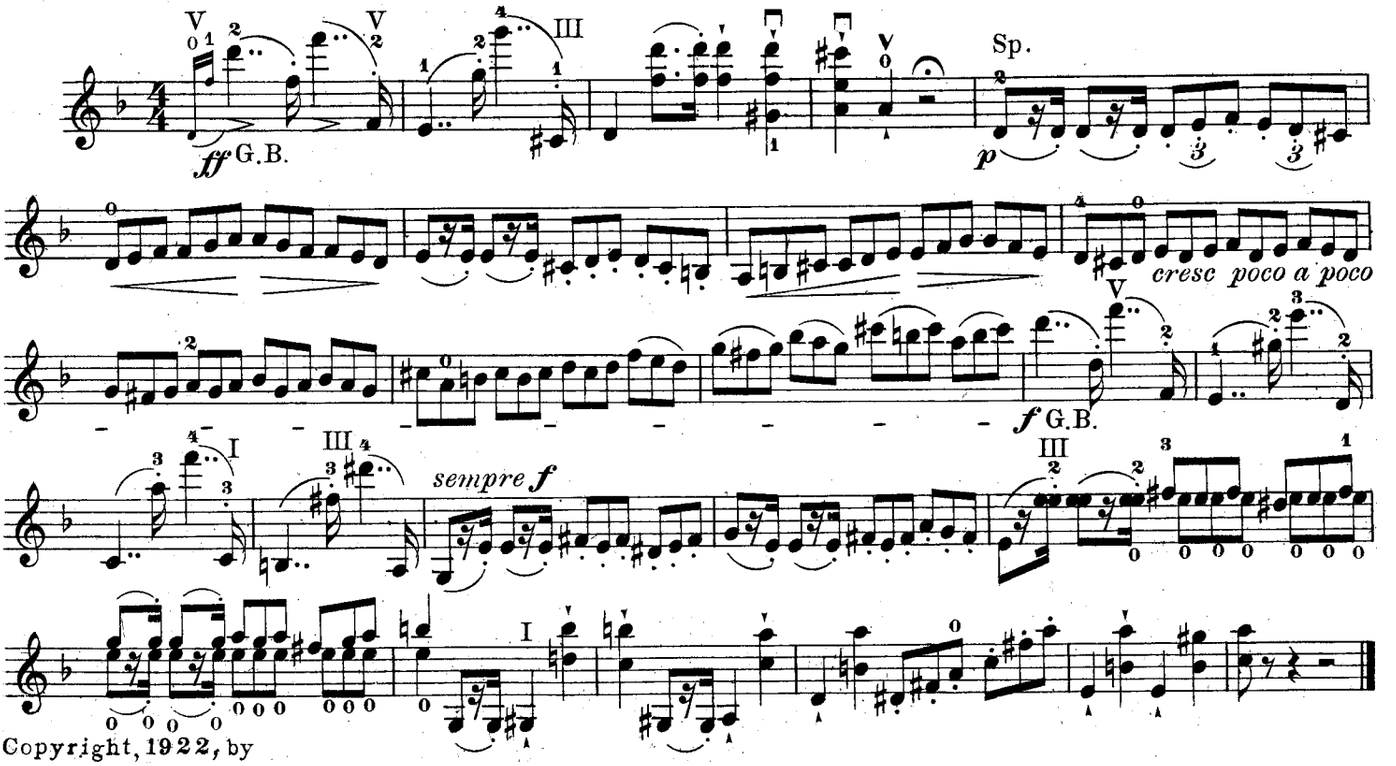
Fifth Position.



Exercise in the 5th Position.



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MANDOLIN—*Lesson* 92

WHAT MOST HINDERS YOUR READING MUSIC?

Many a time, a pupil will tell me that he cannot read notes. Perhaps you have this difficulty to a certain extent. I would not be surprised if you do, because there are comparatively few good sight readers.

But you can overcome this handicap, if you like. And that very easily and quickly. The reason for anyone's inability to read notes just as easily and accurately as he reads words on the printed page, is due to just one thing—mental laziness!

I know this from actual, personal experience. So do not feel that I am making any detrimental complaint against the average musician. When a thing like this is true, we might just as well look the facts of the matter squarely in the face and see what we can do to remedy the difficulty.

When we stop to look carefully at a note, we can name it accurately without fail. Now, we ought to be able to name it instantly and without any conscious effort whatsoever. Just think how foolish it is to say that we cannot learn these notes!

How many different things do you know? How many different words have you memorized so that you always recognize them and their meaning? It is estimated the very fewest words that anyone can get along with and still make known his simple wants is about 300. And the average individual knows several times this many.

There are very few notes in common use. On the Piano, for instance, there are only 88 *notes used in all. On the other instruments, the number is considerably less.*

If you have but the determination, you can easily memorize thoroughly, all of the notes used on your instrument within a month. Count them up. How many are there from the lowest pitch you use to the highest? Then divide this number by 30 *and determine to learn just so many new notes a day.*

You will be pleasantly surprised at the rapid improvement in your playing. If on your particular instrument, it is possible to produce some of these tones in two or more ways, learn all of the different places in which each note occurs, as you memorize it.

A month of this intensive study of reading will make a new musician of you. It will cure you of ever saying you cannot read notes. It will make new selections a tremendously interesting treat. And the admiration and envy of friends who see you sail right through new pieces as if you had been practicing them for months is bound to give you a thrill of satisfaction such as you have never before experienced.

Starting today—let's try it!

FIFTH POSITION

The first exercise of the study of the fifth position should, of course, be played without paying any attention to time, but simply get familiar with the name of every fret.

The exercise begins in the first position.

After having played the third note B flat, the left hand moves to the third position to play the two notes C and D and then the hand moves to the fifth position to play E flat on the G string and of course, on that string also the notes F-G and A flat.

B flat written on the third line is played on the D string and so on. Play the first staff only until the fingers find the proper frets without any hesitation. When this has been done slowly, the tempo may be increased and then you should count.

When the complete study has been learned in this manner, then it should be played with tremolo.

The exercise should only be taken up when the fingers as stated above, find the notes as well in the key of E flat as in the key of F and C.

Learn to tell rapidly the difference of frets to play an E flat or an E natural or an A flat or A natural. The latter for instance, written on the second space is played with the little finger and it will require very patient practice to play it firmly and correctly at the fret.

The movement of the pick should be the last subject attended to.

You are not supposed to learn this lesson in one week unless you have much time for practice. It is more a reference sheet and will be followed by easier lessons for recreation.

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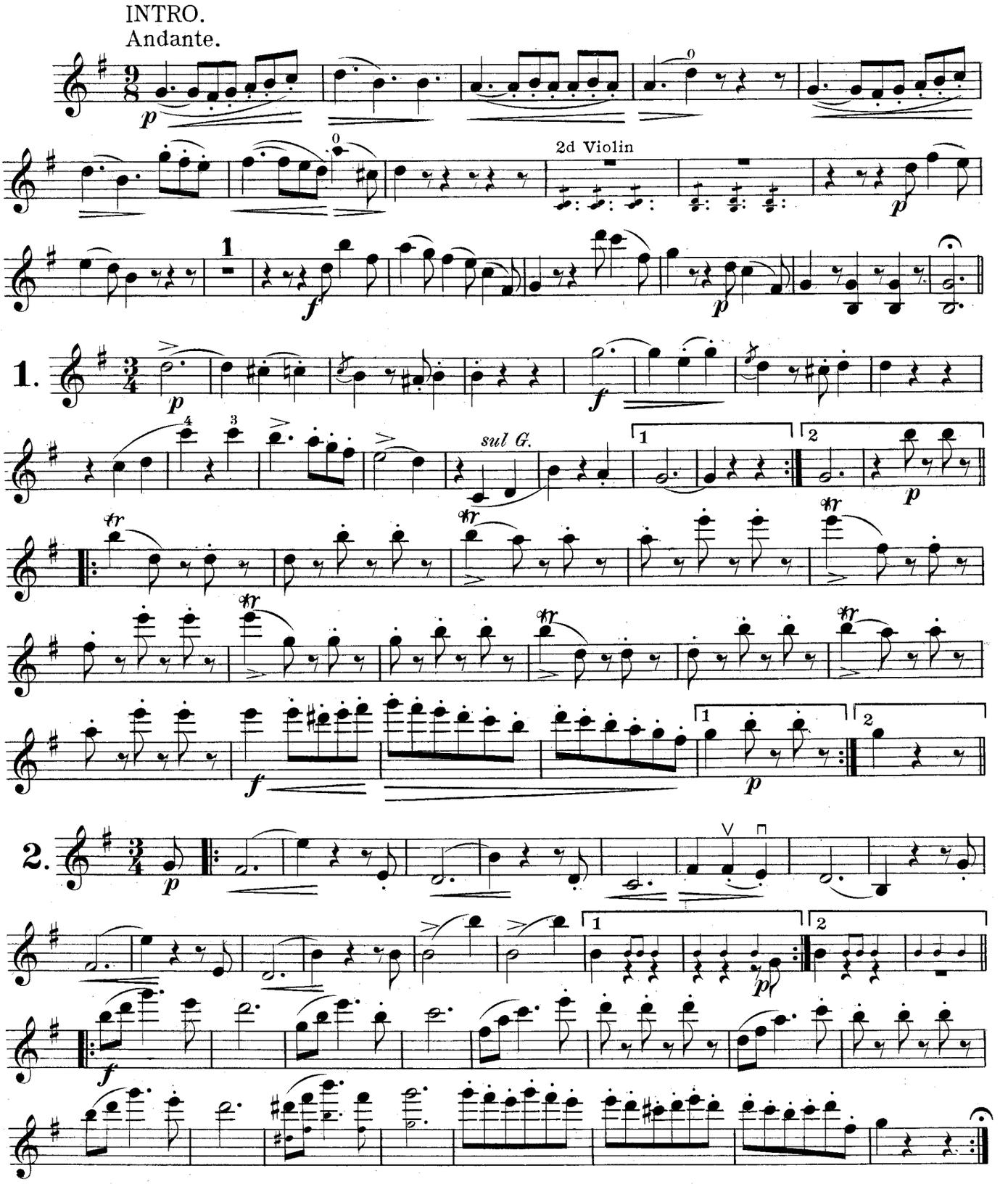
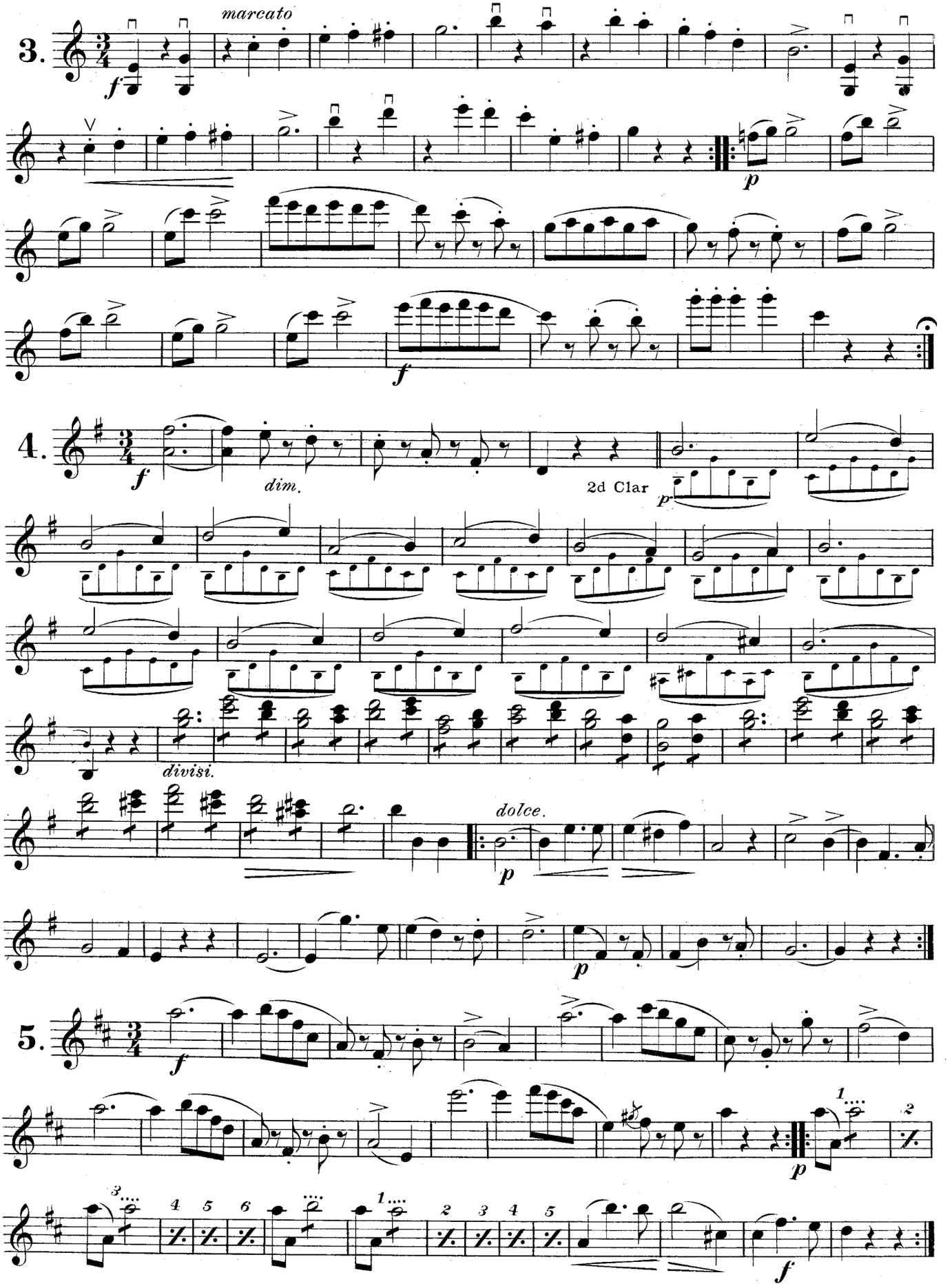
"THERESE."

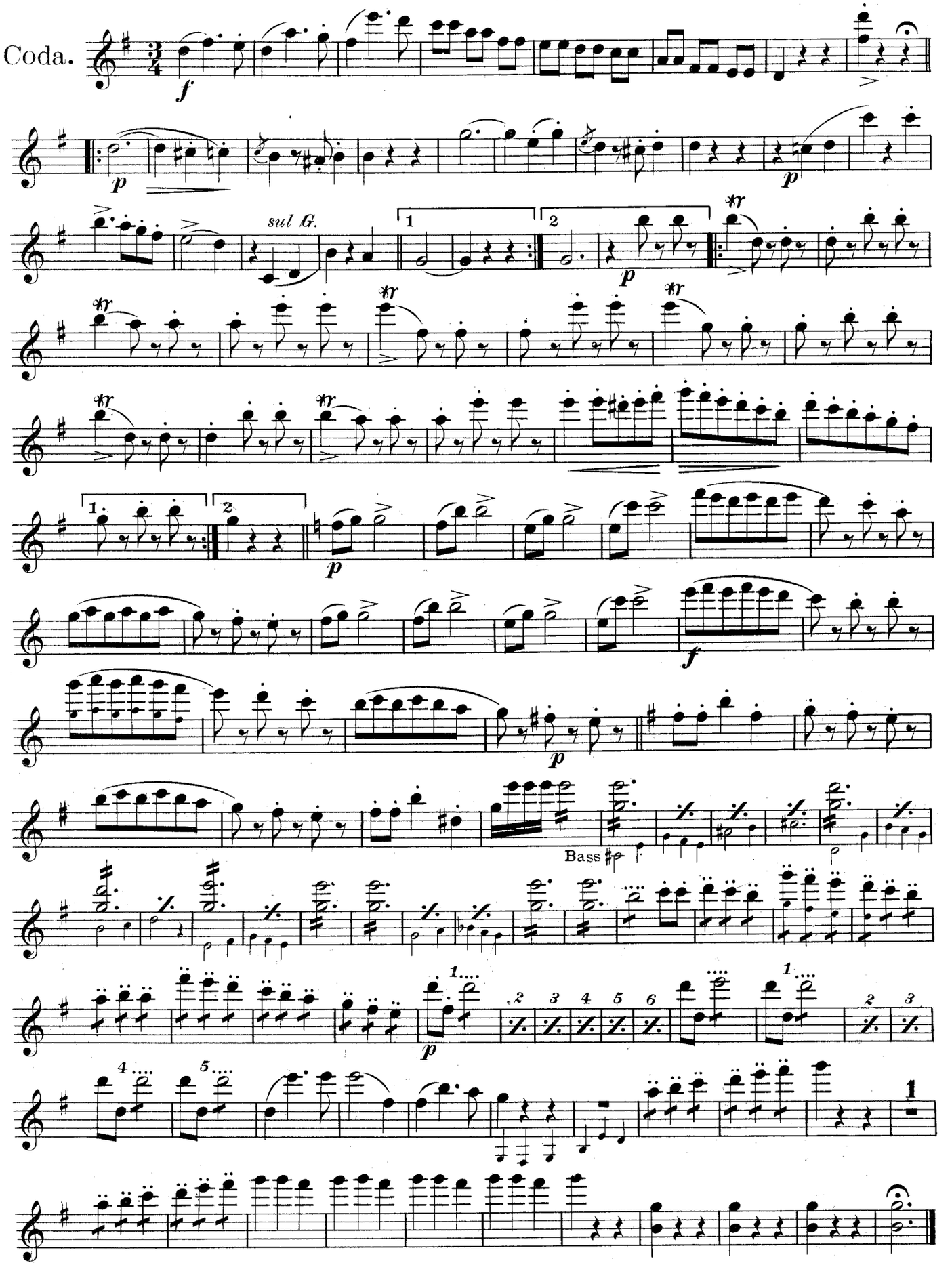
WALTZES.

C. FAUST. Op. 126.



U. S. School of Music New York City.


3.
marcato
f
p
f
4.
f
dim.
2d Clar
p
divisi.
dolce.
p
p
5.
f
p
f


Coda.
f
p
sul G.
1
2
p
p
1
2
p
f
p
Bass
p
1
2
3
4
5
6
1
2
3
4
5
1

MANDOLIN—*Lessons* 93 and 94

LET SCIENCE HELP YOU

There are two more scientific principles of practice that will be of great help to you, if you will follow them faithfully.

Not only should you make it a point to study regularly, every day, but you should also practice as nearly at the same hour each day as you can.

Experiment shows that if we get into the habit of doing a certain thing at a certain definite time day after day, the mind gets into the habit of so doing, and less time and effort are lost in taking our attention from the previous task and getting started with the practice.

The mind really is a wonderful thing, and if we use it to the best advantage, we are able to get marvelous results from it with but very slight effort, indeed. Orderliness and regularity in our tasks helps the mind to give us its very best results.

The next important point about practicing is attention to review work.

It is well to start each practice hour with five or ten minutes devoted to review exercises, particularly studies and scales. The reason for this is plain when we stop to consider the question.

Learning comes from adding one thing to another. We learned the alphabet in that way by remembering that B comes after A, and that C follows B. It is always easier to acquire additional knowledge about a subject that we have already studied than it is to take up an entirely new subject. The mind works according to the law of association. We learn new things by comparing them with the old things we know.

So, if you will start each day with review work, it gives the mind something to fasten to in taking up the new lesson, afterward.

THERESE WALTZES

A waltz is written in 3/4 time but may be preceded by an introduction in any other time. This one for instance has an introduction in 9/8 time. When played for dancing the introduction is omitted.

Tremolo whenever you wish to produce a singing effect. Dotted notes with a slur get one stroke of the pick only.

There are no strict rules in reference to the changing of positions. The appearance of a high note which cannot be reached in the first position requires a change of course. Observe this rule: When you have changed to a higher position unless a passage of several measures follow, it is most natural to play in the first.

When the fingering is marked you must think the matter over and find out the reason for which the composer indicated a special manner of execution. The C in the tenth measure of the first waltz is marked 4. Why? Because by reaching for it with the little finger you can nicely connect it with the D by a tremolo. The next one is marked 3. The changing of fingers will make the rest well observed.

Remain in the third position and you will be ready to play; sul G on the G string. Glide from D, second finger seventh fret to the fourteenth and play the B with the third finger.

The next part must be played in the third position, otherwise the trill on B could not be made. Now these trills are not easy on the mandolin and are therefore too frequently omitted by pupils who are not ambitious. The student who really has not much time for practice, may be excused for not bothering about the trill and may even play an octave lower than the music is written—but why not try to become a first class performer?

There is a saying: Life is short—but—it is long too. If you were to employ every hour lost on some useful work many things could be learned which are considered difficult.

The playing in the high positions on the mandolin is only mechanically difficult because the frets are nearer together and mentally more difficult because one has to think a little more.

These waltzes count for two lessons and should be practiced two weeks.

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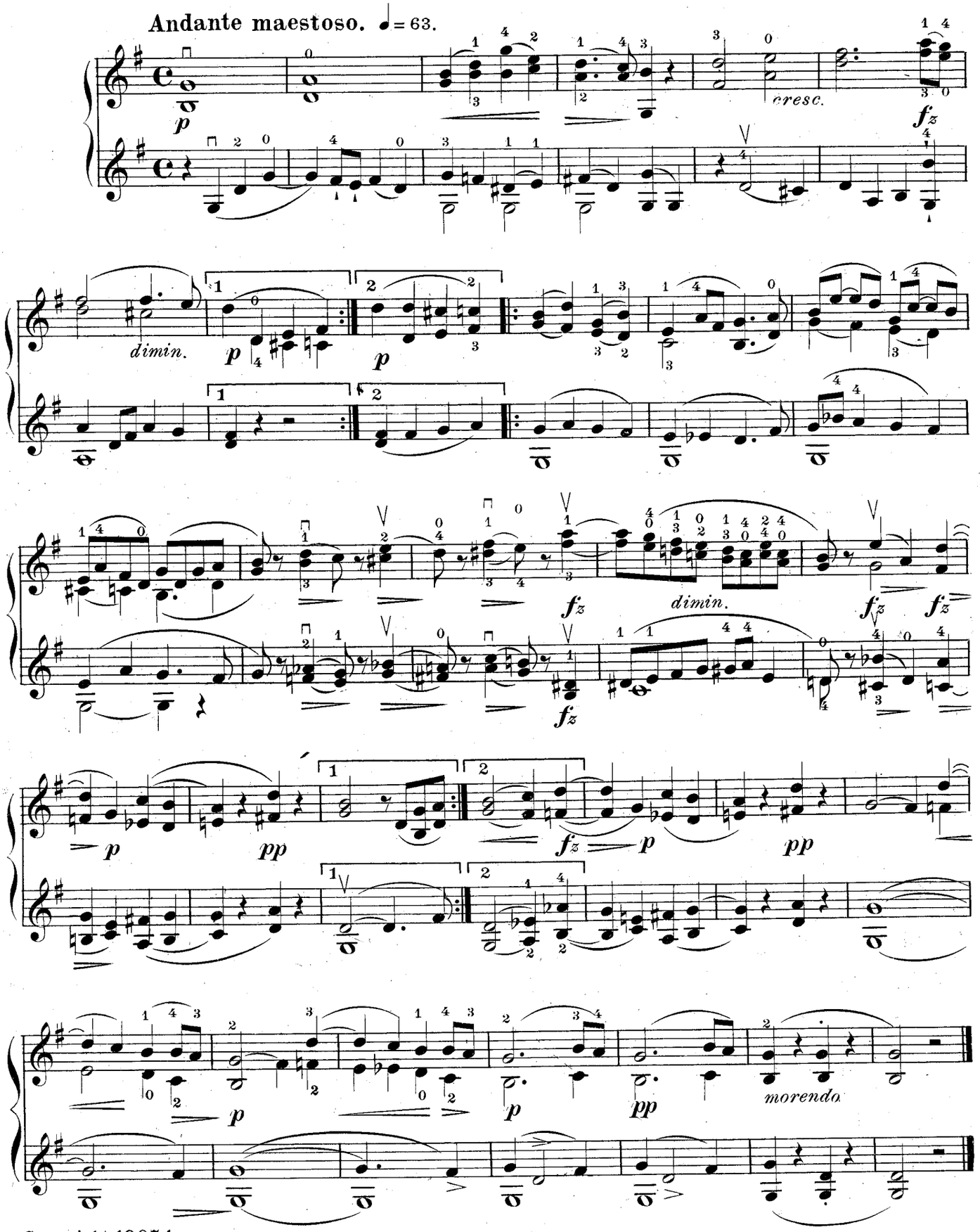
Study in double stops. A.



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U. S. SCHOOL OF MUSIC

MANDOLIN—*Lesson* 95

STUDY IN DOUBLE STOPS—A

The mandolin is actually an instrument that requires an accompaniment by some other instrument. The guitar is the best for this purpose. Nevertheless, an ambitious pupil will be able to play solos on the mandolin but it will require practice.

It is very high art to produce a melody on a mandolin and to play an accompaniment at the same time.

The first work which is necessary to arrive at such perfection is to learn to play two notes at a time. For this purpose, you received this exercise. Play it first without any tremolo. In short, give your first attention to the left hand, then you place the fingers on the proper frets on the proper strings. Count very slowly: 1 & 2 & 3 & 4 & *which gives you eight words for every measure.*

In the third measure, you have to glide from first to the third position and this must be done while pressing the strings firmly against the finger-board.

The next double stop, is also one that is not very easy. The change from that double stop to the next C-E is one that will require much practice because the fingers used are the weakest of the hand. The third and fourth measures of the first staff should therefore be gone over for quite some time before going on with the practice of the rest of the piece.

In the last measure of the first staff, there is an interval, the last two notes, B-G which is worth your attention for the simple reason that the higher note is played on the lower string. The note G is played on the A string and E on the open first string.

NOW, FOR THE TREMOLO

When you have carefully studied the work of the left hand, when your fingers know just how to reach each and every note, then attend to tremolo, a thirty-second and better yet a sixty-fourth tremolo. It is left entirely to you to choose between two modes of execution. You may tremolo both notes and indeed you should practice the tremolo on two strings very frequently but you may tremolo for the higher note only, striking the two notes the first time and continue with the tremolo immediately on the higher note. By doing this, the lower note will form a non-conspicuous accompaniment. If you tremolo the lower note also, it will produce the effect of a duet, two people singing together.

If you have much time for practice you should also play the lower staff which would be played by another mandolin if you have a friend as far advanced as you are.

Music in the heart has wrought some great miracles. The story is told of a boy whose life had been handicapped by stuttering. To add to his sorrow, he had quarreled with his father and it seemed as if he were entirely misunderstood. As a matter of fact, his misery was due to his own lack of understanding.

One day, he suddenly awoke to the symbolism of music through harmonizing tunes. It opened up the whole world to him. He realized his rightful place in the world, and his mastery of his own fate and condition. Awed by the grandeur of his release, he exclaimed reverently "I feel that life is changed. I can talk without stuttering and my father came and put his arm around me and brought me home. Now I believe I can have anything I want."

This same mysterious power of harmony has time and again conquered poverty, sadness, loneliness, despair, and even disease.

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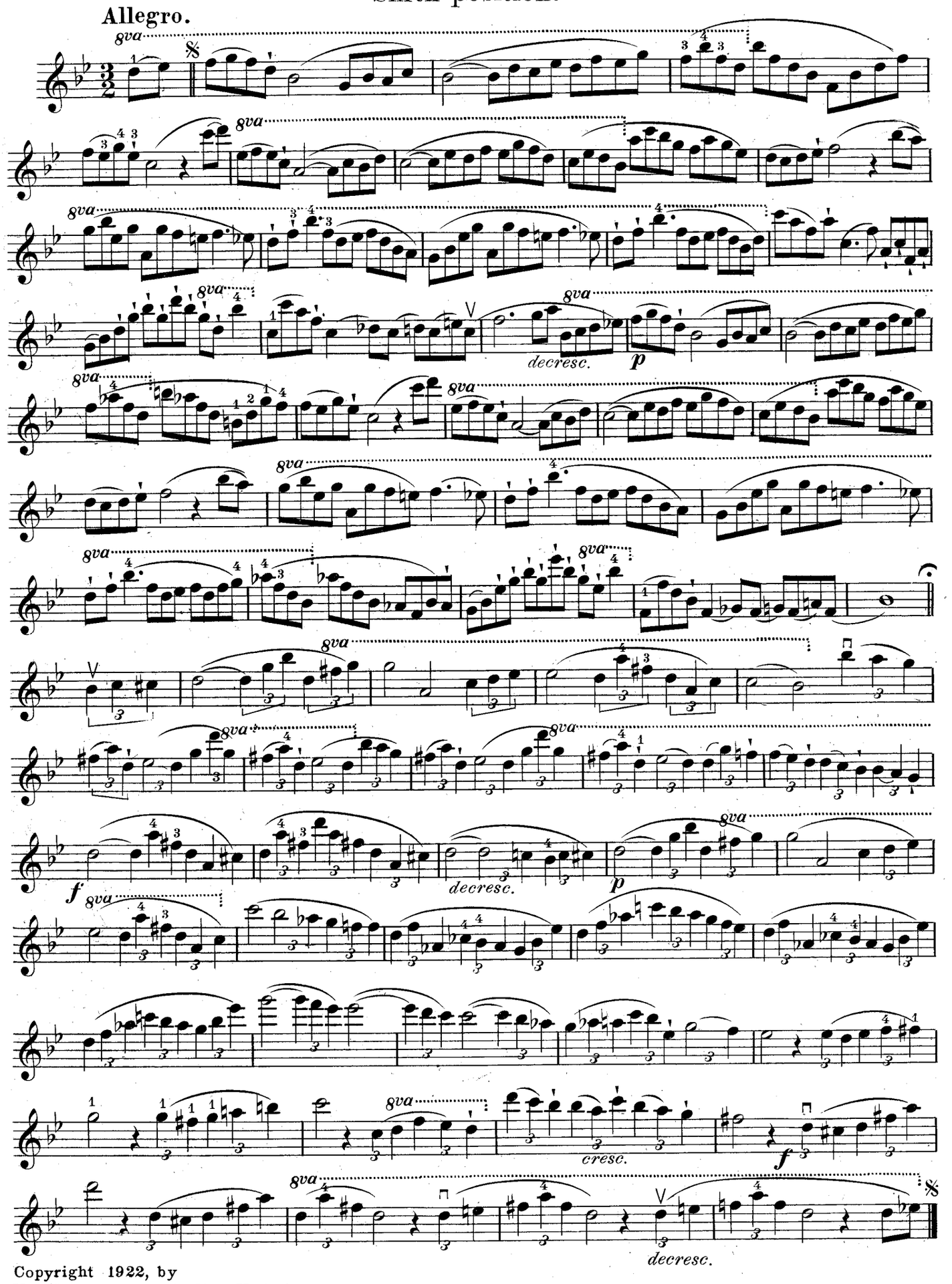
Sixth position.



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MANDOLIN—*Lesson* 96

IMPORTANT

Each lesson should be studied for at least 30 minutes a day for six days before studying the following lesson. Be sure that each lesson is given the necessary thought and study.

SIXTH POSITION

It is not very difficult to play in the higher positions on a Mandolin but it requires patience.

To play in the sixth position the left hand holds the neck near enough to the bridge to play easily at the tenth fret with the first finger.

What renders the execution a little difficult is that the frets are nearer to each other than those near the nut.

Learn the notes that are made at the tenth fret on every string, then also the notes up to the eighteenth fret.

The letters W. B. and others only refer to a violin.

Practice only a group of notes at a time. For instance, the first seven which are played on the E string with the exception of the last note B flat. Then play the next four repeatedly. Remember the signature; B flat and E flat.

This music must be played on an octave higher than written as the 8va. sign shows. It would be difficult to read if written with leger lines.

The second part beginning with the eighth staff is instructive on account of the time. The half note is divided into three fractions of time, triplets. Notice the time signature; three-half time. Do not use any tremolo while learning this lesson.

When you play every note correctly and in strict time, then you may make a tremolo for the longer notes, not before. Give, for instance, one stroke of the pick only to the half notes on the eighth staff and wait until you have counted 1 and and. Do not count faster.

When both hands have been well trained, particularly the left one then only think of the tremolo.

The playing in higher positions is a test of the instrument. On a poor mandolin it is useless to try to play in a higher position.

GOOD LUCK!

With this lesson, you complete the work which we consider essential before one can fully qualify as a teacher. If you have followed the work conscientiously according to the outline given in the lectures, you are now able to pick up any ordinary piece of music and play it creditably. You hold the key to the great store-house of Harmony. You have the chart to the happy land of Music. You are learning where to find what you want in the way of Music and how to get the enjoyment out of it.

Throughout this entire course, we have made it a point to exemplify—wherever possible—the principles of Music by the uses of pretty little pieces. That is because the added attraction of doing something appealing impressed the work all the more on your memory and made you eager to succeed. As you take up teaching, remember this important point. However, when exercises and scales are necessary, insist that they be done whole-heartedly.

Do not think that you have completed the study of Music with the completion of this lesson. If you are a true musician, you never will complete the study of this fascinating subject. There must be a constant, steady growth and unfoldment. Do not neglect your daily practice. You cannot stand still. Unless you advance, you must slip back. Your whole future and reputation depend on your continued progress.

We are ready to guide you in this, still further. If your course terminates at this time, make immediate inquiry for more advanced work. It would be particularly desirable that as you go on with your instrument, you now take up the study of Harmony and Composition. You are far enough advanced, now, to handle this work nicely under the able direction of Professor Wilcox who has done more to simplify, codify and put on a sound, common-sense basis this fundamental branch of Music, than almost anyone of this generation.

With this lesson, you are passing another milestone in your career. We heartily wish you luck and earnest God Speed!

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FIRST EXAMINATION SHEET FOR THE MANDOLIN
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons One to Four

After you have studied each of the first four lessons thirty minutes a day for one week each, you should be thoroughly familiar with the answers to the following questions. Write your answers briefly and plainly and send them in to the MUSICAL DIRECTOR of the U. S. School of Music, 225 Fifth Avenue, N. Y. C. They will be marked and returned to you.

Fill in the following information. Write carefully.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . STATE . . . . . .

INSTRUMENT . . . . . KEY NO. . . . . .

QUESTIONS

1. WHAT ARE THE NAMES OF THE STRINGS OF THE MANDOLIN?
2. HOW LONG SHOULD YOU PRACTICE EACH DAY? ARE YOU DOING IT?
3. WHAT ARE THE THREE ESSENTIALS IN LEARNING THE MANDOLIN?
4. WHAT IS THE STAFF?
5. WHERE DOES THE TREBLE CLEF FIX "G" ON THE STAFF?
6. WHAT IS MEANT BY AN OPEN STRING?
7. OF WHAT THREE PARTS IS MUSIC COMPOSED?
8. WHAT IS THE SYMBOL FOR A DOWN STROKE? UP STROKE?
9. HOW IS A TONE MAINTAINED ON THE MANDOLIN?
10. WHAT DO YOU DO WITH THE PICK BETWEEN STROKES?

NOTE: When asking for information on any part of a lesson, kindly mention lesson and paragraph referred to.

SECOND EXAMINATION SHEET FOR THE MANDOLIN
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons Five to Eight

After you have studied lessons Five to Eight each thirty minutes a day for one week each, answer the following questions and send them in to the MUSICAL DIRECTOR of the U. S. School of Music, 225 Fifth Avenue, N. Y. C. They will be marked and returned to you. Do not neglect your examinations. They will be found a great aid to rapid progress. Send them promptly.

Fill in the following information. Write plainly.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . STATE . . . . . .

INSTRUMENT . . . . . KEY NO. . . . . .

QUESTIONS

1. WHAT ARE BARS AND WHAT DO THEY SHOW?
2. WHAT DO THE NUMBERS IN THE TIME SIGNATURE INDICATE?
3. WHAT IS COMMON TIME AND HOW IS IT SHOWN IN THE SIGNATURE?
4. WHAT IS THE FUNDAMENTAL PECULARITY OF SCALES?
5. WHAT DOES "8va" MEAN?
6. WHAT SHOULD YOU DO WITH THE LEFT HAND FINGERS AFTER PLAYING A NOTE?
7. WHAT DOES "D. C. al Fine" MEAN?
8. WHAT ARE THE THREE TYPES OF MUSICAL INSTRUMENTS?
9. WHAT IS THE SECRET OF CLEAR AND DISTINCT PLAYING ON THE MANDOLIN?
10. IN WHAT THREE LIGHTS SHOULD WE CONSIDER MUSIC?

NOTE: When asking for information on any part of a lesson, kindly mention lesson and paragraph referred to.

THIRD EXAMINATION SHEET FOR THE MANDOLIN
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons Nine to Twelve

After you have studied lessons Nine to Twelve each thirty minutes a day for one week each, answer the following questions and send them in to the MUSICAL DIRECTOR of the U. S. School of Music, 225 Fifth Avenue, N. Y. C. They will be marked and returned to you. Are you constantly striving to get a better and better mark on each report? Try to be a 100% pupil.

Fill in the following information. Write distinctly.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . STATE . . . . . .

INSTRUMENT . . . . . KEY NO. . . . . .

QUESTIONS

1. WHAT IS THE XYLOPHONE AND TO WHAT TYPE OF INSTRUMENTS DOES IT BELONG?
2. WHAT IS THE GENERAL RULE FOR PICKING?
3. WHAT DOES A SHARP DO TO A NOTE?
4. WHAT WAS THE MAIN, ORIGINAL USE FOR HORNS?
5. HOW WAS THE FLUTE ORIGINALLY PLAYED?
6. HOW LONG SHOULD A TREMOLO BE SUSTAINED?
7. WHAT DOES A LONG SLUR OVER SEVERAL NOTES MEAN?
8. WHAT IS THE TIME SIGNATURE FOR WALTZ TIME?
9. WHAT KIND OF PICK GIVES BETTER RESULTS - A SHARP POINTED ONE OR A BLUNT ONE? WHICH KIND ARE YOU USING?
10. WHAT ARE THE TWO MAIN CLASSES OF STRINGED INSTRUMENTS? TO WHICH CLASS DOES THE MANDOLIN BELONG?

NOTE: When asking for information on any part of a lesson, kindly mention lesson and paragraph referred to.

FOURTH EXAMINATION SHEET FOR THE MANDOLIN
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons Thirteen to Eighteen

After you have studied Lessons Thirteen to Eighteen each thirty minutes a day for one week, answer the following questions and send them in to the U. S. School of Music, 225 Fifth Avenue, N. Y. C. They will be marked and returned to you. Now that you have progressed further, examinations are a little further apart. Therefore, you must strive even more earnestly to get every question right. Write answer below each question.

Fill in the following information. Write carefully.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . STATE . . . . . .

INSTRUMENT . . . . . KEY NO. . . . . .

Q U E S T I O N S

1. WHAT IS THE RULE ABOUT KEEPING THE FINGERS OF THE LEFT HAND ON THE STRINGS?

2. WHAT DO YOU DO WITH THE PICK AFTER A DOWN STROKE?

3. WHAT IS THE EFFECT OF A DOUBLE DOT AFTER A NOTE?

4. WHAT IS THE RULE FOR A PIECE THAT DOES NOT START WITH THE FIRST BEAT OF A MEASURE?

5. WHAT IS THE TIME SIGNATURE OF THE KEY OF "D"?

6. WHAT IS THE SAFE WAY TO ASSURE PLAYING IN STRICT TIME?

7. NAME ONE OF THE BEST MEANS FOR PUTTING EXPRESSION IN YOUR PLAYING.

8. WHAT DO WE CALL THE SMALLEST MELODY PATTERN?

9. IN WHATKEY DO YOU FIND F#, C#, and G#?

10. WHAT IS AN INTERVAL?

FIFTH EXAMINATION SHEET FOR THE MANDOLIN
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons Nineteen to Twenty-four.

In preparing for this exxamination, as for all others, you must first devote a whole week to each lesson, practicing at least half an hour a day. Then, answer the following questions as clearly and concisely as possible and send your sheet to the U. S. School of Music, 225 Fifth Avenue, N. Y. C. promptly at the end of the six weeks' work. When your paper is returned, compare it carefully with the 100% pupil's paper and look up the answers in the lessons indicated if any of yours are wrong. But I'm trusting that you, too, will receive 100% on this Exam.

Fill in the following information carefully so we can enter mark.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . STATE . . . . . .

INSTRUMENT . . . . . KEY NO. MO.M.

QUESTIONS

1. WHAT IS THE EFFECT OF A DOUBLE-SHARP?

2. HOW DO YOU LOWER A NOTE TWO HALF TONES IN WRITING MUSIC?

3. NAME AND DEFINE TWO SIGNS OF EXPRESIONN.

4. WHAT IS THE "Coule"?

5. WHAT IS THE FIRST STEP TOWARD MUSICAL APPRECIATION?

6. WHAT IS THE ABBREVIATION FOR "Da Capo" AND WHAT THE MEANING?

7. WHAT IS INDICATED BY SEVERAL NOTES ON ONE STEM?

8. NAME AN IMPORTANT REQUIREMENT FOR SUCCESSFUL PRACTICING.

9. WHAT ARE THE RULES OF PICKING FOR THE POLKA?

10. WHAT IS THE PROPER POSITION FOR THE LEFT THUMB?

SIXTH EXAMINATION SHEET FOR THE MANDOLIN
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons Twenty-five to Thirty-six

After you have devoted half an hour a day for a whole week to each of lessons Twenty-five to Thirty-six, inclusive, you should write the answers to the following questions in the space directly under each, and send them in to the U. S. School of Music, 225 Fifth Avenue, N. Y. C. They will be marked and returned to you. This is the first exam. on the second quarter of the two-year course, and I am expecting some excellent reports this quarter. Be satisfied with nothing less than 100%.

Fill in the following information. Please write plainly.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . STATE . . . . . .

INSTRUMENT . . . . . KEY NO. . . . . .

QUESTIONS

1. NAME THE INTERVALS OF THE SCALE OF "D"

2. WHAT ARE TRIPLETS?

3. WHAT IS THE PROPER NAME FOR A GRACE NOTE?

4. WHAT DOES THE FIGURE "4" OVER A NOTE FOR THE MANDOLIN MEAN?

5. HOW DO YOU PLAY AN IMPORTANT NOTE ON THE MANDOLIN?

6. WHAT IS THE SIGNATURE OF THE SCALE OF "E"?

7. WHAT HAPPENS TO THE LAST NOTE UNDER A SLUR?

8. WHAT IS A GAVOTTE?

9. HOW IS THE LEGATO PRODUCED ON THE MANDOLIN?

10. WHAT IS THE MEANING OF "D. S."?

NOTE: When asking for information on any part of a lesson, kindly mention lesson and paragraph referred to.

SEVENTH EXAMINATION SHEET FOR THE MANDOLIN
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons Thirty-seven to Forty-eight

Now that each examination covers more lessons, you must be more than ever on the alert to get all that there is from each lesson. Some lessons are not covered by a question. Others may have two. It is for you to be so familiar with every line of each and every lesson that you can find the answers immediately. After you have devoted half an hour a day to the study of each lesson - giving a full week to each - answer the following questions and send your sheet in to the U. S. School of Music, 225 Fifth Avenue, N. Y. C., for correction.

Fill in the following information. Write with exceeding care.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . STATE . . . . . .

INSTRUMENT . . . . . KEY NO. . . . . .

QUESTIONS

1. HOW MANY STROKES SHOULD YOU USE FOR THE TREMOLO?

2. WHAT TIME PATTERN IS USED FOR THE MARCH-AND-TWO-STEP FORM?

3. WHAT IS A MAZURKA?

4. WHERE DO THE HALF STEPS OCCUR IN THE KEY OF "G"?

5. DEFINE THE WORD "Dolce"?

6. WHAT EXPRESSION MEANS TO RESUME REGULAR TIME?

7. HOW SHOULD ONE TAKE UP THE STUDY OF A NEW PIECE?

8. WHAT CHANGE IS NOTED IN THE USE OF THE RIGHT HAND IN TWO STRING TREMOLO?

9. WHAT IS "Rag-Time"?

10. WHAT SORT OF PICK IS REQUIRED FOR THE THREE STRING TREMOLO.

EIGHTH EXAMINATION SHEET FOR MANDOLIN
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons Forty-nine to Sixty

After you have devoted half an hour a day for a full week to each lesson in this group, answer the following questions and send this sheet in for rating and correction. There are two important advantages to be remembered in doing the examination work. First -- the self-discipline entailed in taking the examination makes you more efficient in all that you do. Second -- the very fact of putting these annswers down in black and white helps you remember them.

Fill in the following information. Write carefully.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . STATE . . . . . .

INSTRUMENT . . . . . KEY NO. . . . . .

QUESTIONS

1. HOW DO WE LEARN NEW THINGS?

2. WHAT IS THE SNAP? HOW IS IT PRODUCED?

3. NAME THE SCALE OF Db. HOW MANY FLATS ARE THERE IN THE SIGNATURE OF THIS KEY?

4. HOW DOES THE CHRMATIC SCALE PROCEED?

5. WHEN THERE IS A DOT OVER A NOTE, HOW DO YOU PLAY IT ON THE MANDOLIN?

6. WHO WROTE THE FAMOUS RADETSKY MARCH?

7. WHAT IS THE TIME SIGNATURE OF THE "GALOP"?

8. HOW IS B# PLAYED?

9. IN SIX-EIGHTH TIME, WITH SIX EIGHTH NOTES IN A MEASURE WHICH STROKES DO YOU USE FOR EACH?

10. WHO WAS THE COMPOSER OF THE OPERA "MARTHA"?

NOTE-- When asking for information on any part of a lesson, kindly mention lesson andparagraph referred to.

NINTH EXAMINATION SHEET FOR MANDOLIN
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons Sixty-one to Seventy-two

The further you go along with your study the more importance you will place in your own mind on the examinations. You are realizing that the complete mastery of the Mandolin is not difficult and does not take long hours of practice, but that it does require strict attention to the work at hand. You will, therefore, welcome anything that helps you concentrate on the points brought out in each lesson. The examination sheets are excellent means for fixing these various principles firmly in mind. Remember that each lesson requires at least half an hour's practice each day and deserves at least six days work.

Fill in the following information. Write carefully.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . .STATE . . . . . .

INSTRUMENT . . . . . .KEY NO. . . . . .

QUESTIONS

1. WHAT NOTE IS PLAYED WITH THE FIRST FINGER ON THE "A" STRING IN THE SECOND POSITION?

2. DEFINE "PIU LENTO".

3. WHAT TERM DO WE USE IN MUSIC TO INDICATE THE THIRD PART OF A SELECTION?

4. WHAT IS THE PROPER METHOD FOR COUNTING TRIPLETS?

5. WHEN TRIPLETS ARE PLAYED RAPIDLY THE PICK IS USED MANY TIMES TO PLAY ONLY THE FIRST NOTE OF EACH TRIPLET -- HOW ARE THE OTHER TONES PRODUCED?

6. WHEN THE FIRST FINGER FALLS ON "A" ON THE FIRST STRING IN WHAT POSITION ARE YOU PLAYING?

7. WHEN AN ENTIRE PASSAGE OF A SELECTION CHANGES FROM THE KEY OF "G" TO THE KEY OF "C", HOW IS THIS FACT INDICATED IN THE SIGNATURE?

8. WHAT FAMOUS SON DOES MYTHOLOGY ASCRIBE TO JUPITER AND CALLIOPE?

9. WHAT IS THE SIGNATURE OF THE KEY OF "F"? IS THIS KEY FREQUENTLY USED IN MANDOLIN MUSIC?

10. DEFINE "A TEMPO".

NOTE-- When asking for information on any part of a lesson, kindly mention lesson and paragraph referred to.

TENTH EXAMINATION SHEET FOR MANDOLIN
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons Seventy-three to Eighty-four

The work that you are doing these last few months of your course might possibly be likened to stunt flying in aviation. You have already had your ground work. You have learned how to get up in the air and how to get back again safely. It is now your privilege to master the intricacies that enable you to do showy work. The practice for this may seem tiresome, but the actual use of the many devices you are learning will enable you to give a thrilling performance.

Fill in the following information. Write carefully.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . STATE . . . . . .

INSTRUMENT . . . . . KEY NO. . . . . .

QUESTIONS

1. IF YOU ARE PLAYING, FOR EXAMPLE, IN THE THIRD POSITION AND THE MUSIC CALLS FOR A NOTE A FRET HIGHER THAN YOU WOULD ORDINARILY PLAY IN THAT POSITION, IS IT NECESSARY TO SHIFT?

2. WHAT IS THE NAME OF THE COMPOSER OF THE "NINTH SONATA" -- THE SELECTION GIVEN IN THE SEVENTY-FOURTH LESSON?

3. WHO COMPOSED THE OPERA "LA FAVORITA (THE FAVORITE)"?

4. WHAT IS ONE OF THE BEST MEANS OF PUTTING EXPRESSION INTO YOUR PLAYING?

5. HOW CAN ONE DEVELOP COMMON SENSE?

6. WHAT IS THE EFFECT OF A CURVED LINE OVER TWO NOTES OF THE SAME NAME AND SOUND?

7. WHAT IS THE TRANSLATION OF THE TITLE "LIEBESLIED"?

8. WHAT IS THE EFFECT OF A DOT OVER OR UNDER A NOTE?

9. WHAT IS THE USUAL TIME SIGNATURE OF "THE MAZURKA"?

10. WHO WROTE THE "SPRING SONG"? FROM WHAT IS IT TAKEN?

NOTE-- When asking for information on any part of a lesson, kindly mention lesson and paragraph referred to.

ELENENTH EXAMINATION SHEET FOR MANDOLIN
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons Eighty-five to Ninety-six

If you started this course at the very beginning, you are finishing the second year's work with this quarter. As you look back over the weeks of study, I trust you find them filled with happy memories. Certainly you must have experienced a deal of self-satisfaction in what you have accomplished. But this is no time to stop. The true musician never advances beyond study. Sometimes it is pleasant to take up a different branch of music before going on with more advanced work on your instrument. Such Courses as Harmony and Composition, Sight Singing, and Voice are suggested, and certainly if you have never studied Automatic Finger Control, you should do so at once, and then make a hasty review of your entire present course. Send your answers to the following questions on this sheet to the U. S. School of Music,225 Fifth Ave., N. Y. C.

Fill in the following information. Write carefully.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . STATE . . . . . .

INSTRUMENT . . . . . KEY NO. . . . . .

QUESTIONS

1. WHERE DO YOU PLAY ON THE MANDOLIN IN ORDER TO PRODUCE SOFTNESS OF TONE?

2. WHAT NOTE IS PLAYED WITH THE FIRST FINGER ON THE FIRST STRING IN THE FOURTH POSITION?

3. WHAT IS THE SIGNATURE OF THE KEY OF Eb? WHAT IS THE SIGNATURE OF THE KEY OF "E"?

4. WHO COMPOSED "STILL SO GENTLY O'ER ME STEALING"?

5. WITH WHAT KIND OF A STROKE IS AN IMPORTANT MELODY NOTE ALWAYS PLAYED OR STARTED, WHETHER IT BE TREMOLOED OR NOT?

6. EXPLAIN THE SIMPLE DEVICE FOR PRODUCING THE EFFECT OF AN ECHO, FOR EXAMPLE, WHERE, A CERTAIN MEASURE IS SUPPOSED TO SOUND LIKE THE ECHO OF THE MEASURE WHICH HAS GONE BEFORE.

7. HOW IS THE "PIZZICATO" PRODUCED?

8. WHAT IS MEANT BY THE WORD "CANTABILE"?

9. WHAT IS MEANT BY THE FIFTH POSITION?

10. WHAT IS INDICATED BY THE SIGN "8va."?

NOTE-- When asking for information on any part of a lesson, kindly mention lesson and paragraph referred to.

ESTABLISHED 1898

U. S. SCHOOL OF MUSIC

225 FIFTH AVENUE

NEW YORK CITY

APPROVED AS A CORRESPONDENCE SCHOOL UNDER
THE LAWS OF THE STATE OF NEW YORK

URGENT NOTICE -- READ CAREFULLY

My dear Pupil:

In order to expedite the routine work of the School, please observe the following instructions carefully:

A. In view of the fact that many of our pupils have the same or similar names, it is absolutely necessary when sending remittances or letters to this School that you give your complete name, address and key number each time you write.

This is very important as we are unable to issue immediate credit for remittances or reply promptly to your letters unless your complete name, address and key number are given each time you write.

B. When signing letters always sign the same way, using the same signature that appears upon the enrollment blank. For example; Do not change from Mrs. John Smith to Mrs. Mary Smith although either may be correct. Also please write your signature plainly so that it may be easily read.

C. We suggest and strongly urge that each lesson be studied for at least 30 minutes a day for six days in order that you make progress faster and secure all the advantages and benefits your lessons are designed to give you.

D. The fact that you have a number of lessons on hand should not cause you to hurry through the instructions. Take your time and do thoroughly whatever is sent. Never, under any circumstances, return music to us as we do not accept music once sent through the mail and therefore cannot give you credit for any returned lessons.

E. We ask the pupil paying monthly to keep his account up to date by paying promptly, and without any reminder from us. The terms for materials and service have been fixed at a minimum with the expectation that the pupil will do his part in helping us avoid any unnecessary trouble or expense.

F. The School has a large volume of mail to handle every day and in order that the routine of the office be carried on methodically, we respectfully suggest that the pupil when he writes make his meaning as clear and concise as possible and the writing very plain. (Some of the writing we receive we are utterly unable to decipher). Please write very plainly and print your signature.

G. If you receive any letters from the School that require an answer, please use the back of the letter for your reply. If you will cooperate with us by complying with these necessary suggestions, we will be able to give you much better service.

Wishing you the greatest success and pleasure from your study.

Yours sincerely,

C. E. Crane

Registrar

HOW TO BECOME A RAPID READER AND ACCURATE PERFORMER.

Paste this up somewhere so that it can be frequently referred to.

Practice your exercises and pieces one measure at a time, playing that measure over and over again until both hands can play their parts without hesitation, without looking at the keys, and without a single error, and all the time COUNTING ALOUD. When this measure is mastered take the next measure in the same careful and thorough manner and when that is mastered take the next, and so on until finished.

Then take your next lessons in the SAME WAY and keep it up, and you will find that each new measure will be more easily mastered than the last, and that you are gradually but surely becoming an accurate performer, a rapid reader, and faultless in your time.

This is a little tedious at first, but by far the quickest and surest way. It is a mistaken idea that rushing through a great many pieces make sight readers because it only makes bunglers.

U. S. SCHOOL OF MUSIC, N. Y. C.